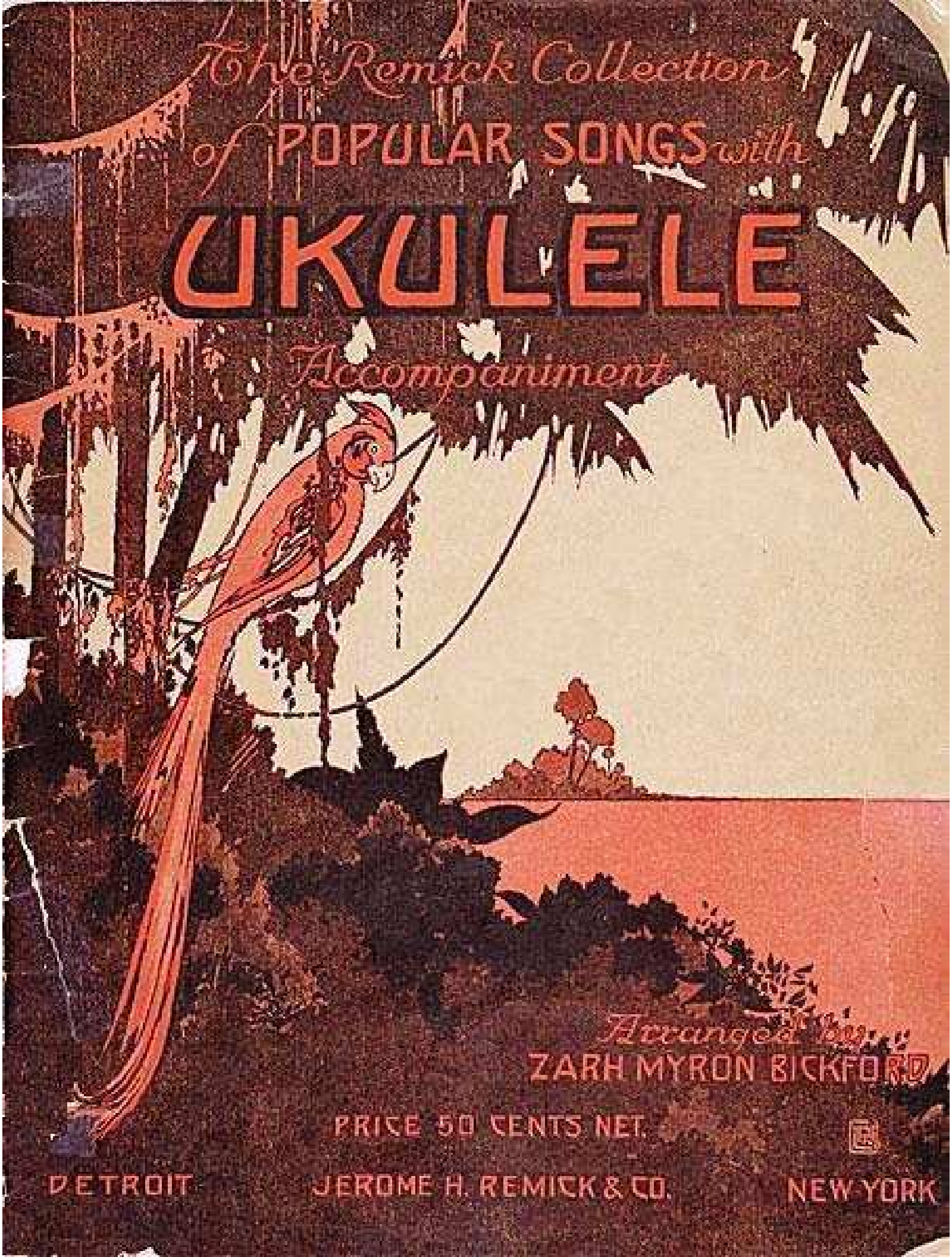
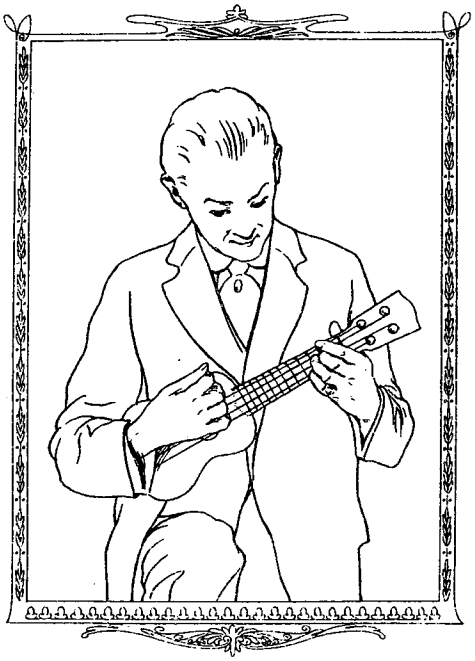

The Remick Collection
of POPULAR SONGS with
UKULELE
Accompaniment
Arranged by
ZARH MYRON BICKFORD
PRICE 50 CENTS NET.
DETROIT
JEROME H. REMICK & CO.
NEW YORK

The Remick Collection
of
POPULAR SONGS
with
UKULELE
ACCOMPANIMENT
With Directions for Playing



ARRANGED BY
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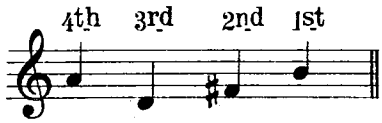
The above compositions are published separately as Songs, and may also be had for Band and Orchestra

Directions for Playing the Ukulele

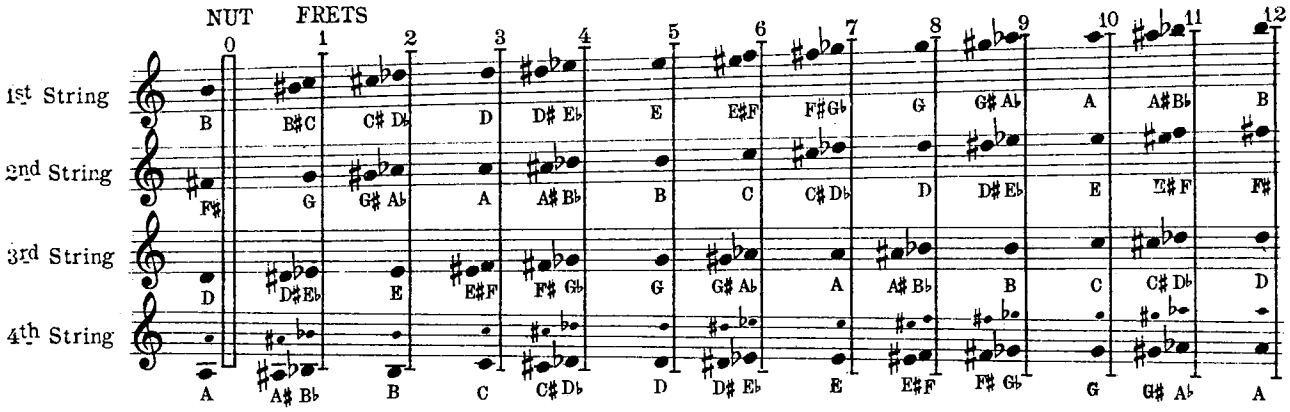
By Zarh Myron Bickford

TUNING THE UKULELE *(oo-koo-lay-lay)*

The strings, from the first to the fourth (right to left), are named B-F sharp-D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D Tuning," and is advised in preference to the lower pitch, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.

To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

THE UKULELE FINGERBOARD CHART



Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

HOLDING THE INSTRUMENT

(The position of the instrument, hands, etc., is shown in the cut on the first page).

The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

The neck must rest very lightly against the ball of the left thumb and just above the third joint of

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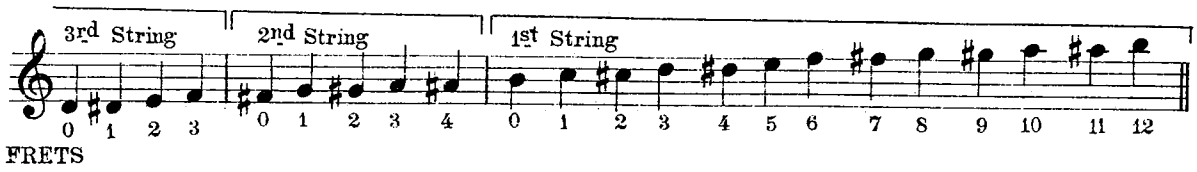
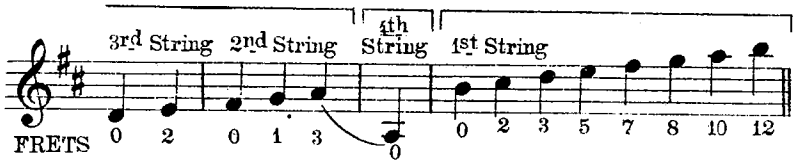
the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

The Chromatic Scale



The Scale of D

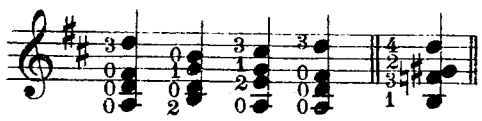


The chromatic scale (so called because sharps and flats were at first written in colored notes), progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharped, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

CHORDS

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural), and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.

Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

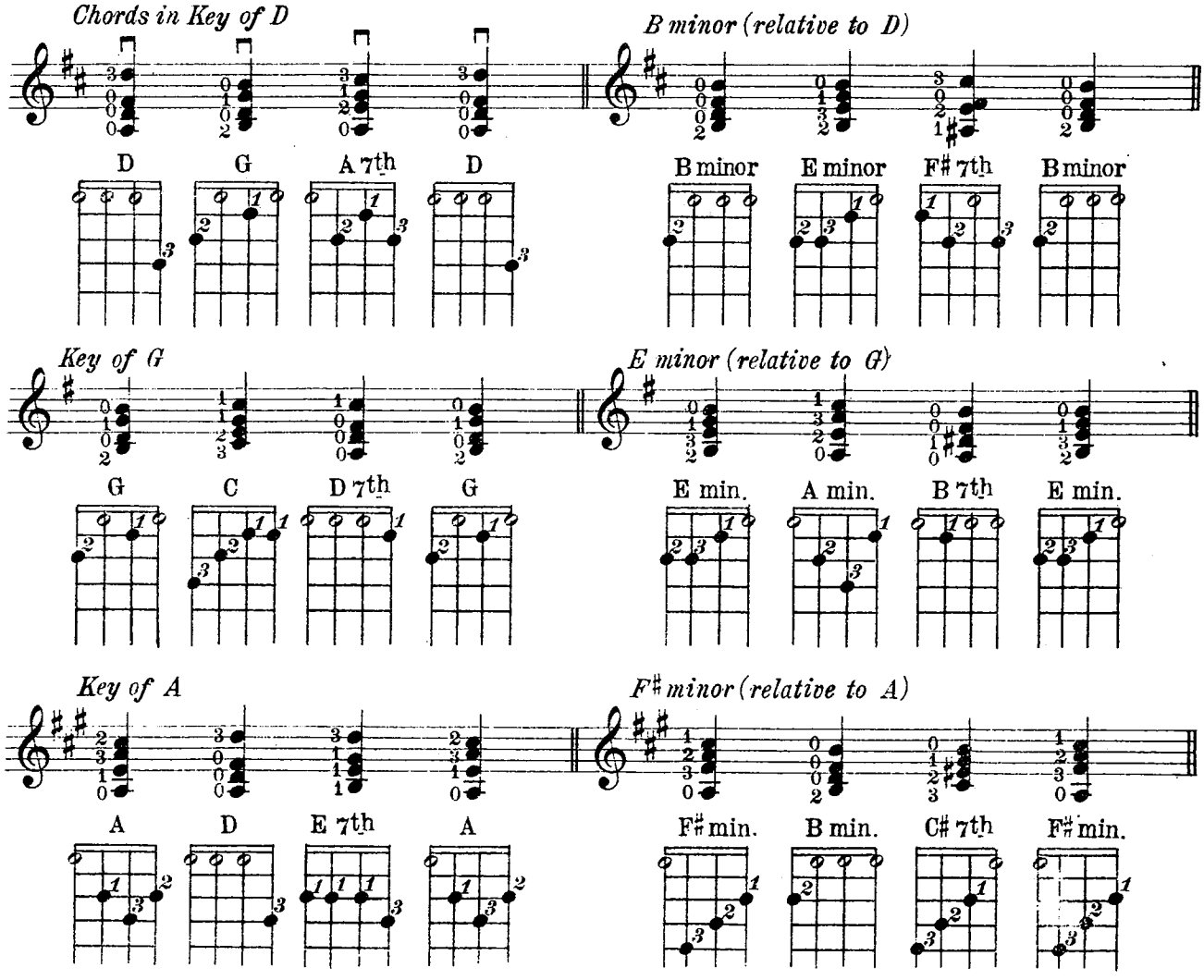
It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ⊓ and up strokes by ∧. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

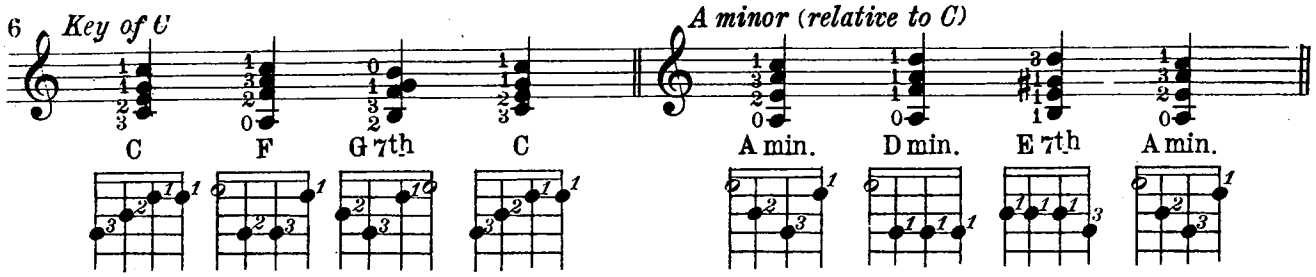
The roll will be indicated by the sign ⦚. Throughout the Folio the strokes have been marked at the beginning of each piece and wherever any changes occur.

THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

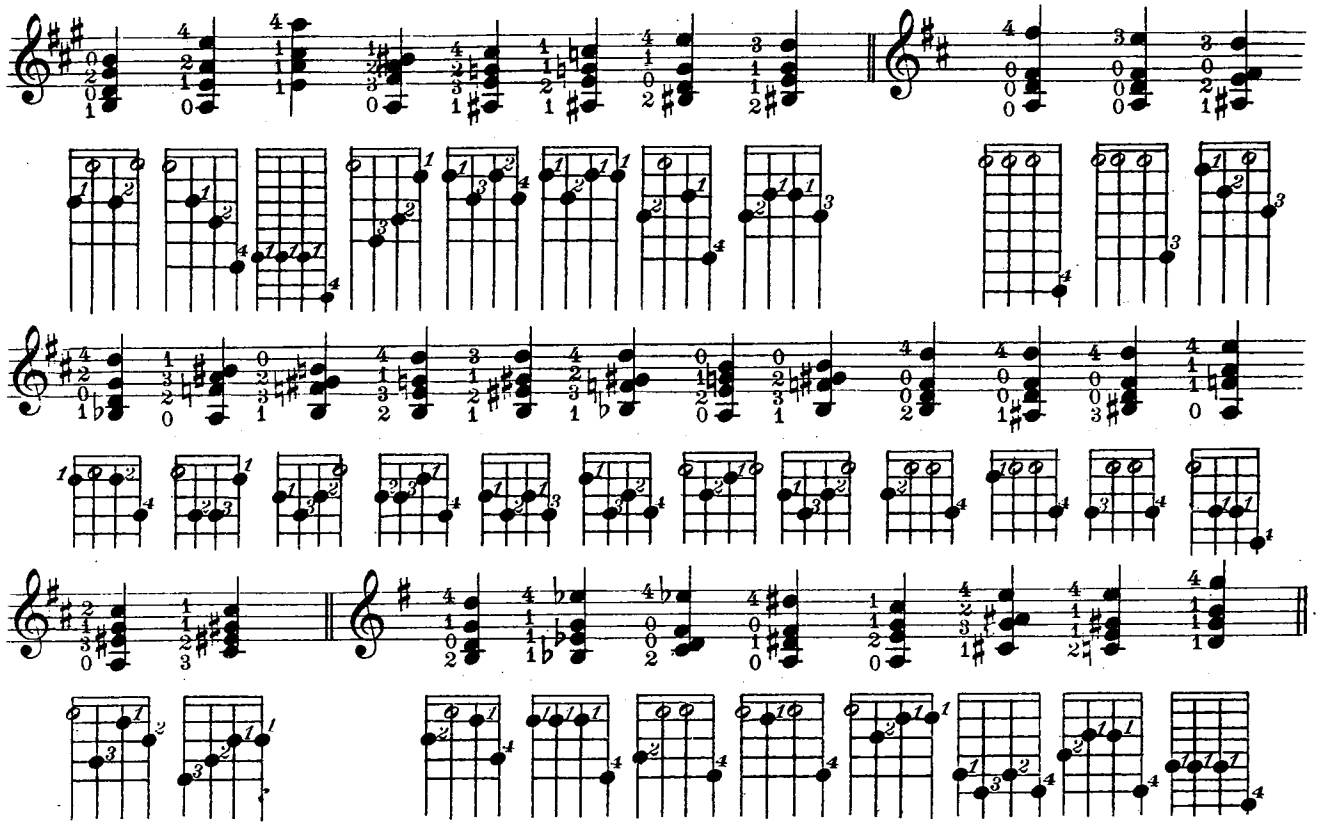
The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.





Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work.

Below are shown a few of the more unusual chords and combinations occurring in some of the accompaniments.



It is occasionally necessary to use a chord having only three notes, and if such a chord is to be played with the regular stroke it is necessary to mute or muffle the string which is not needed. This is done by resting one of the left hand fingers very lightly on the string, but not pressing it down to the fret.

This occurs oftenest in the case of the first string and is indicated in this Folio by the sign ◇ placed on the third or fourth line, indicating that the B string is to be silenced. The following example (occurring in the third measure of "How's Every Little Thing In Dixie"), illustrates its use. The last chord in the measure calls for the note B, so the third finger is lifted when this chord is struck. The second example occurs in the first two measures of "Mammy's Little Coal Black Rose."

RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the fingerboard.

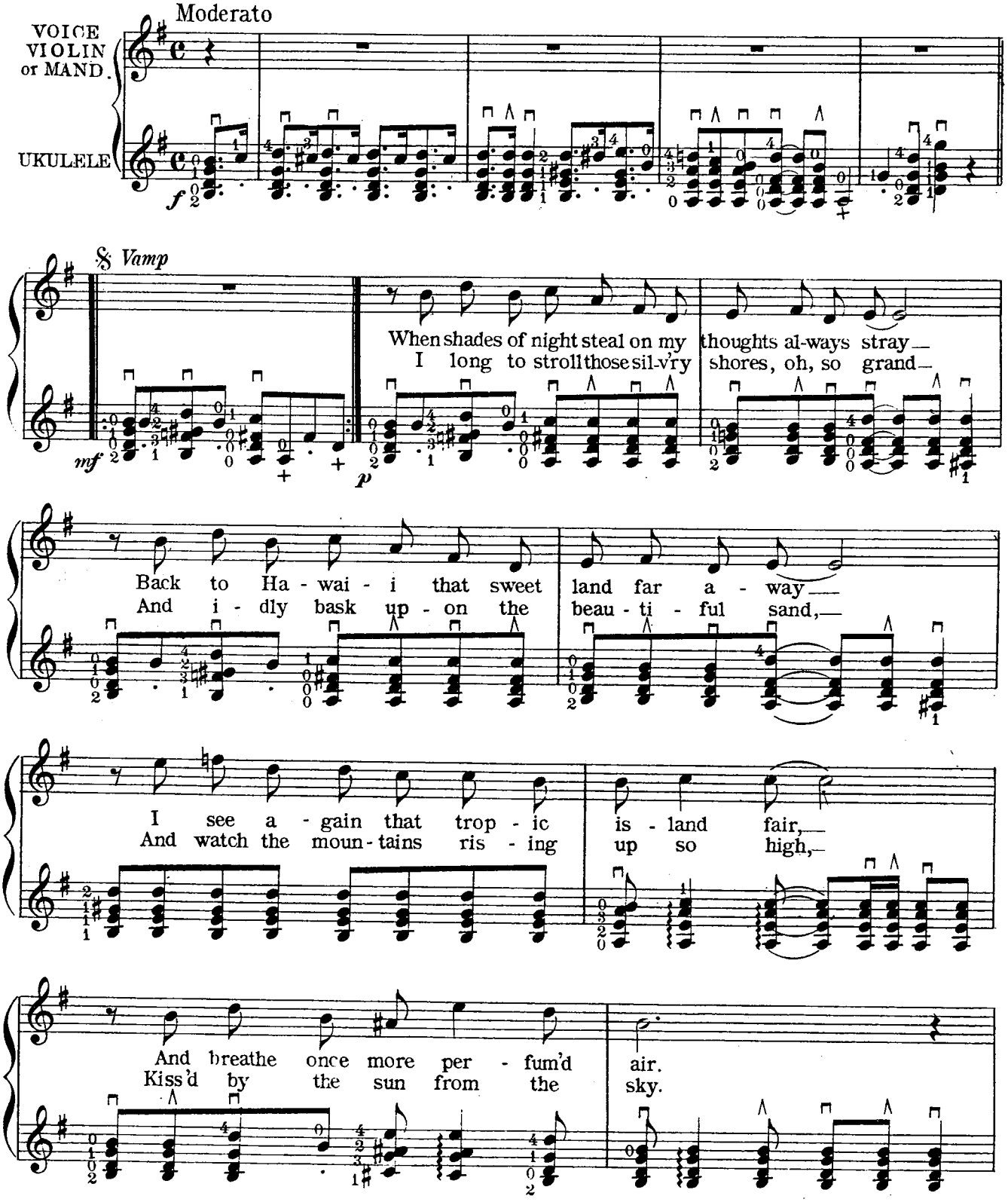
It is believed that sufficient examples have been given to show the method of finding the chords, and in the case of those which have not been illustrated by the diagrams, it is only necessary to look for the highest note on the first string, the next on the second string, the third note from the top on the third string and the lowest note on the fourth string.

The compiler makes no pretentions as to a complete method of instruction, since this would be outside the scope of the work. The matter introduced is merely what it is necessary to know in order to be able to play the various accompaniments. It is suggested that the best and only correct way to play this, or any other instrument, is by note, and that the diagrams be referred to only as a last resort in locating the various notes and chords. The names of the strings and the actual location of the notes made on each string should be memorized and the chords always read by note, rather than by name or diagram.

I Can Hear The Ukuleles Calling Me

SONG

Lyric by
NAT VINCENT

Music by
HERMAN PALEY

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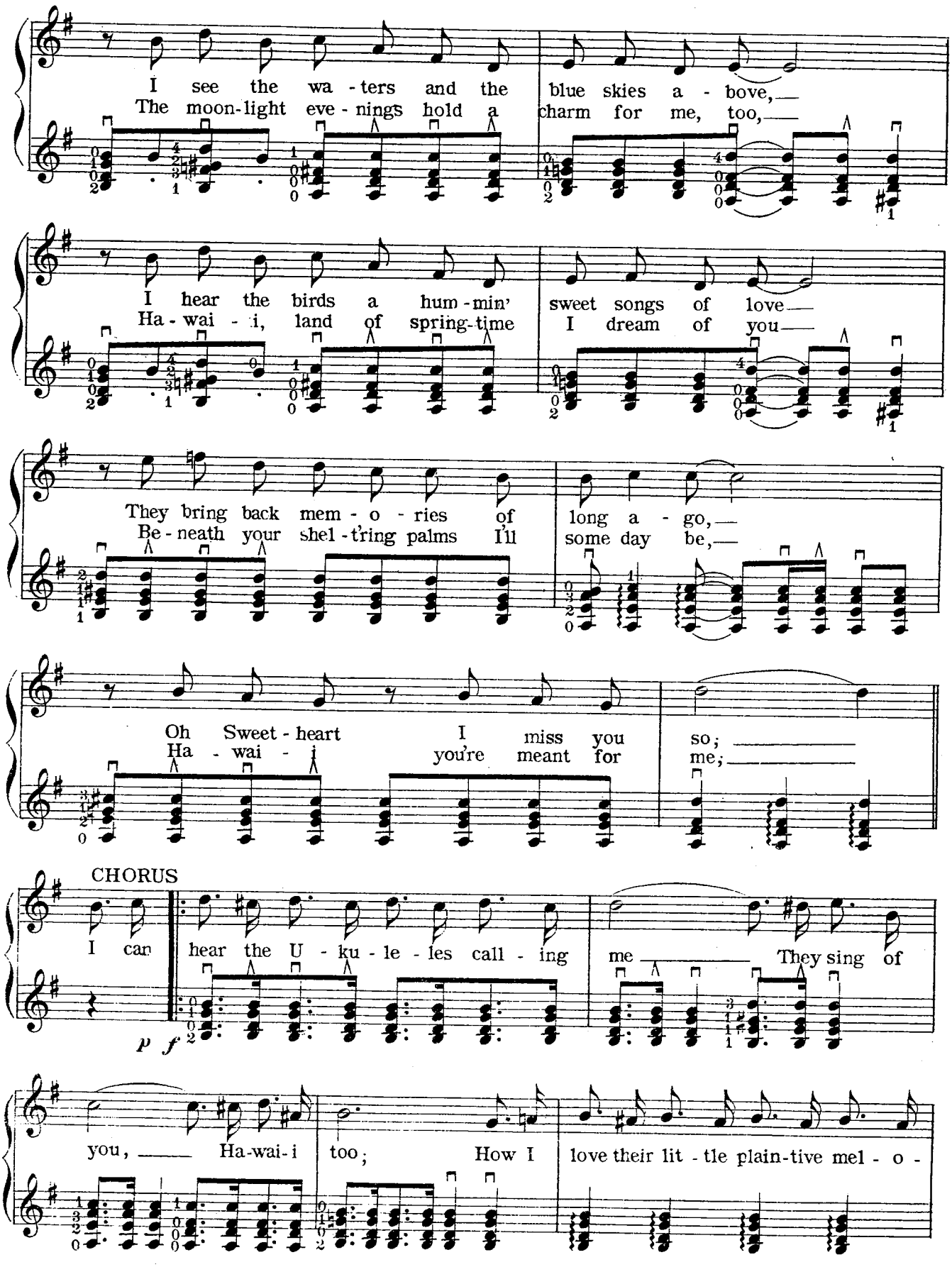
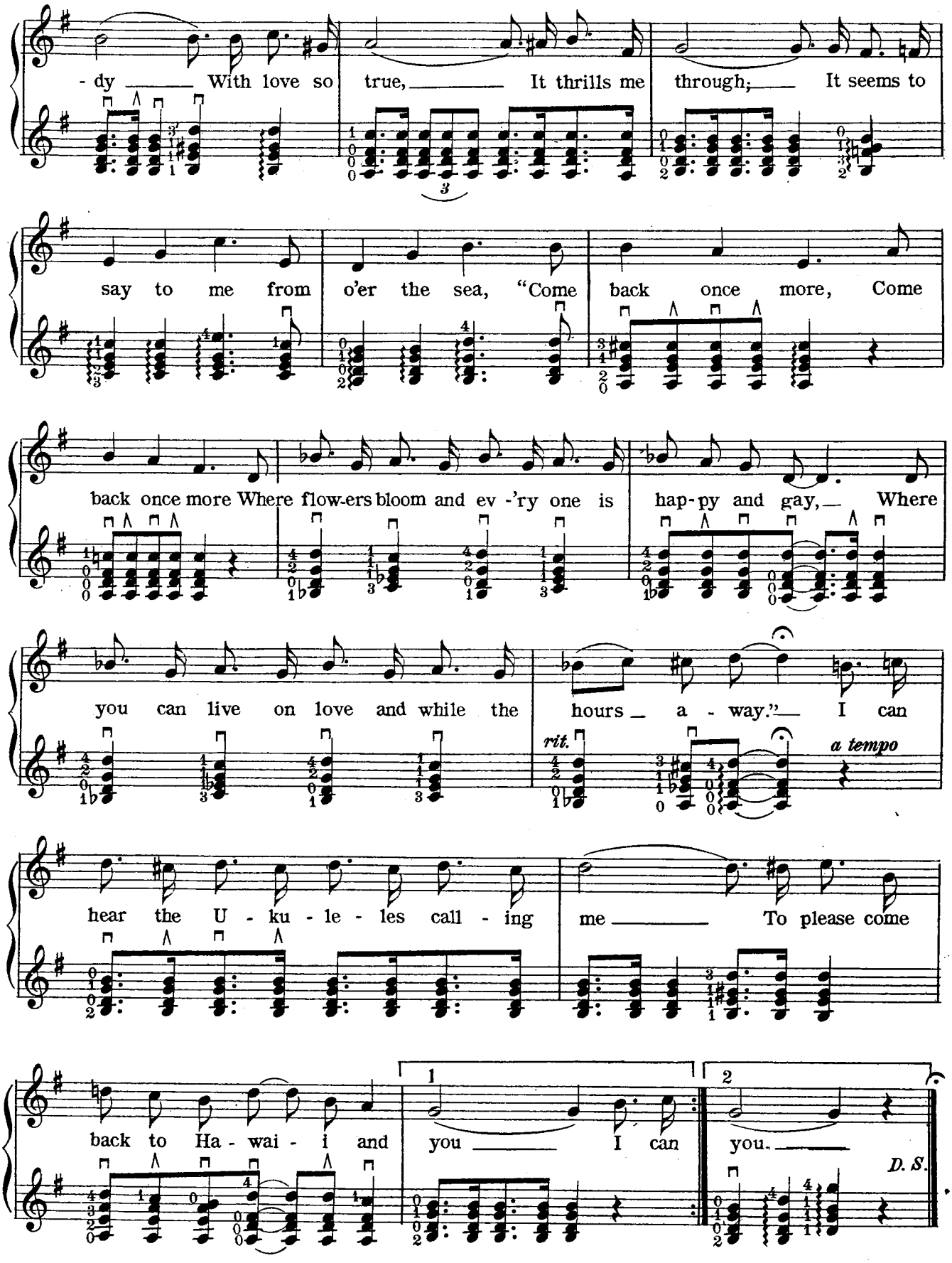
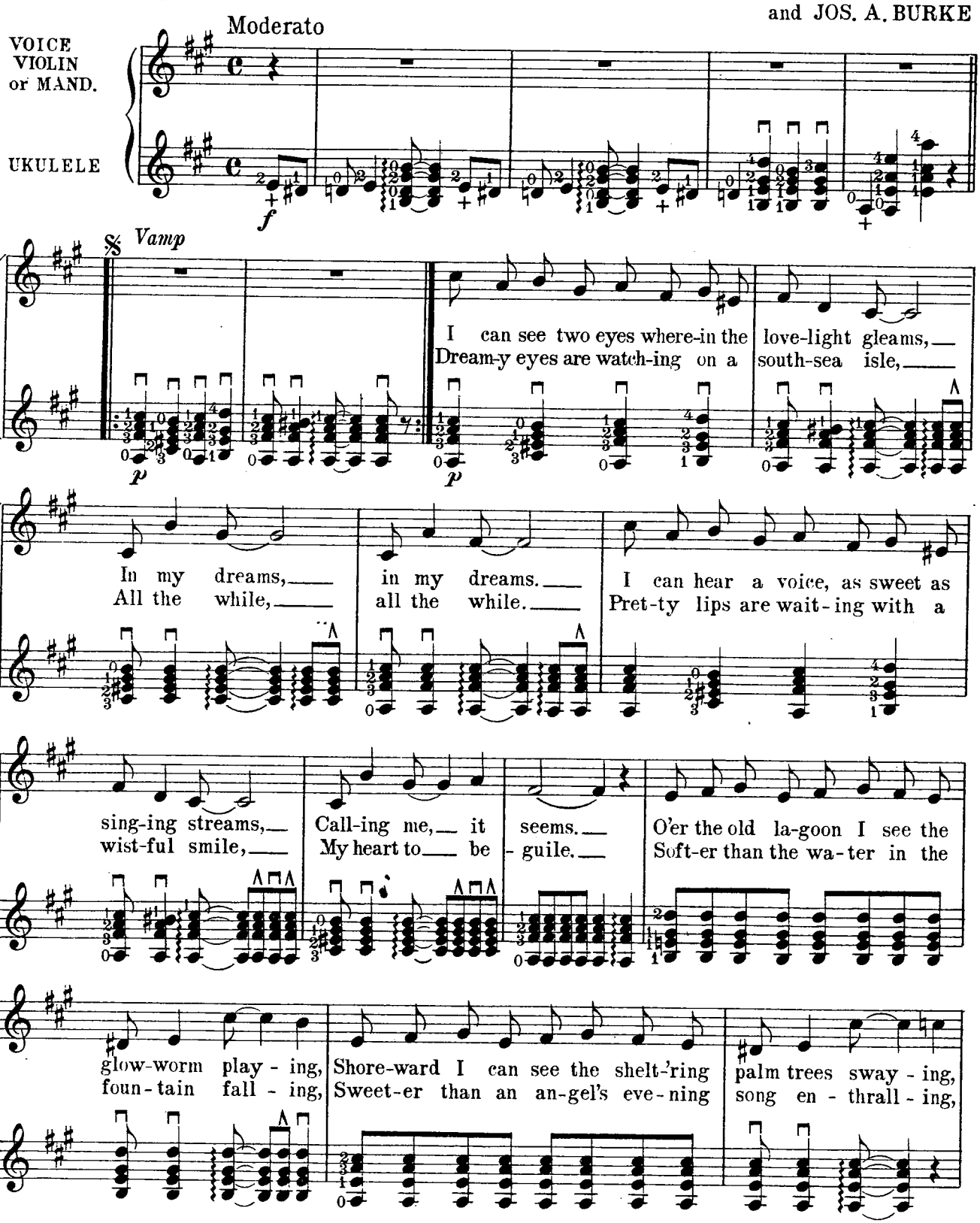

I see the wa - ters and the blue skies a - bove,
The moon-light eve - nings hold a charm for me, too,
I hear the birds a hum - min' sweet songs of love
Ha - wai - i, land of spring-time I dream of you
They bring back mem - o - ries of long a - go,
Be - neath your shel - t'ring palms I'll some day be,
Oh Sweet - heart I miss you so;
Ha - wai - i you're meant for me;
CHORUS
I can hear the U - ku - le - les call - ing me They sing of
p f
you, Ha-wai-i too; How I love their lit - tle plain-tive mel - o -

- dy ___ With love so true, ___ It thrills me through; ___ It seems to
say to me from o'er the sea, "Come back once more, Come
back once more Where flow-ers bloom and ev -'ry one is hap-py and gay, ___ Where
you can live on love and while the hours ___ a - way." ___ I can
rit.
a tempo
hear the U - ku - le - les call - ing me ___ To please come
back to Ha - wai - i and you ___ I can you. ___
1
2
D. S.

Down Honolulu Way

SONG

Lyric by
J. E. DEMPSEY

Music by
EARL BURTNETT
and JOS. A. BURKE

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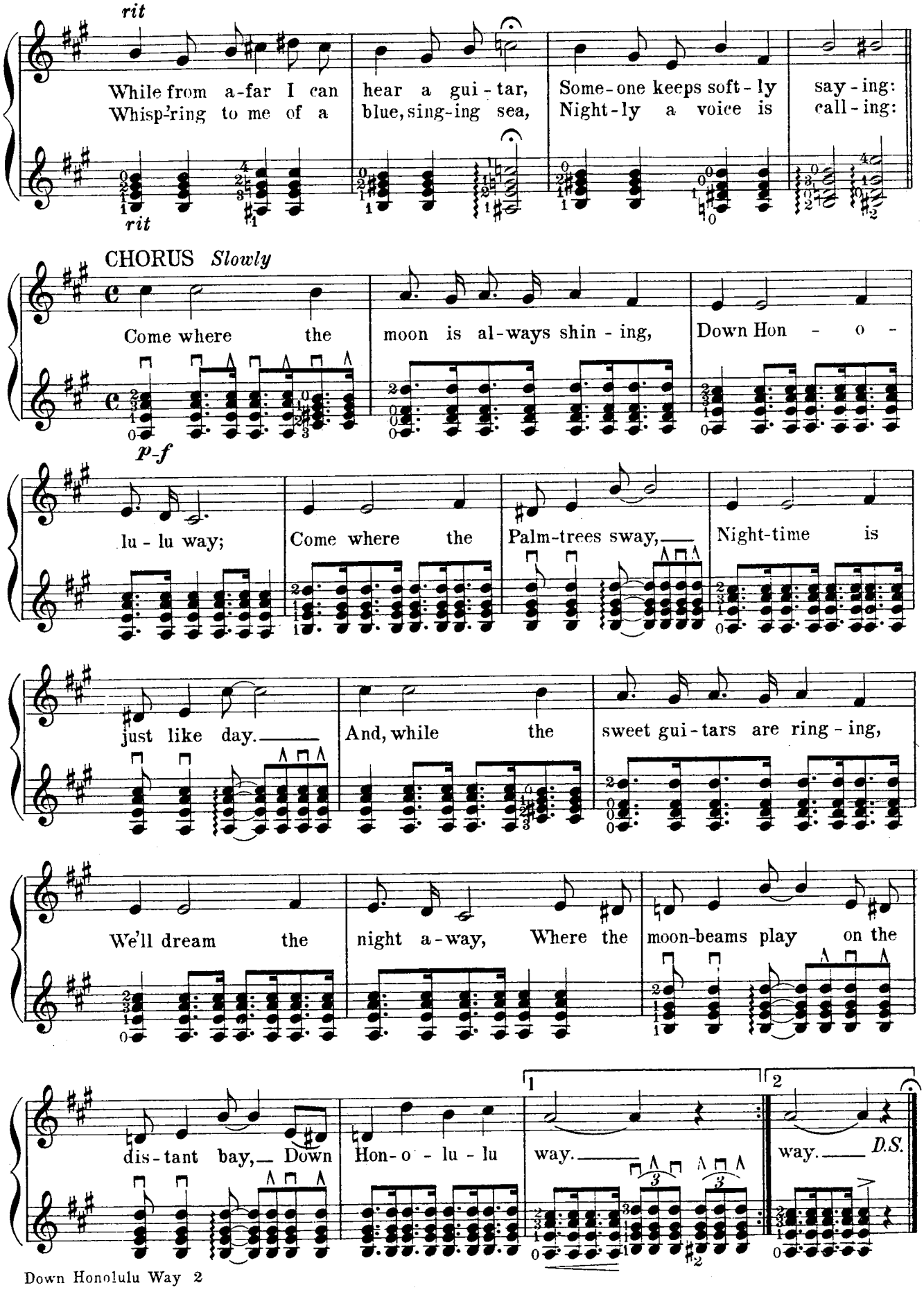
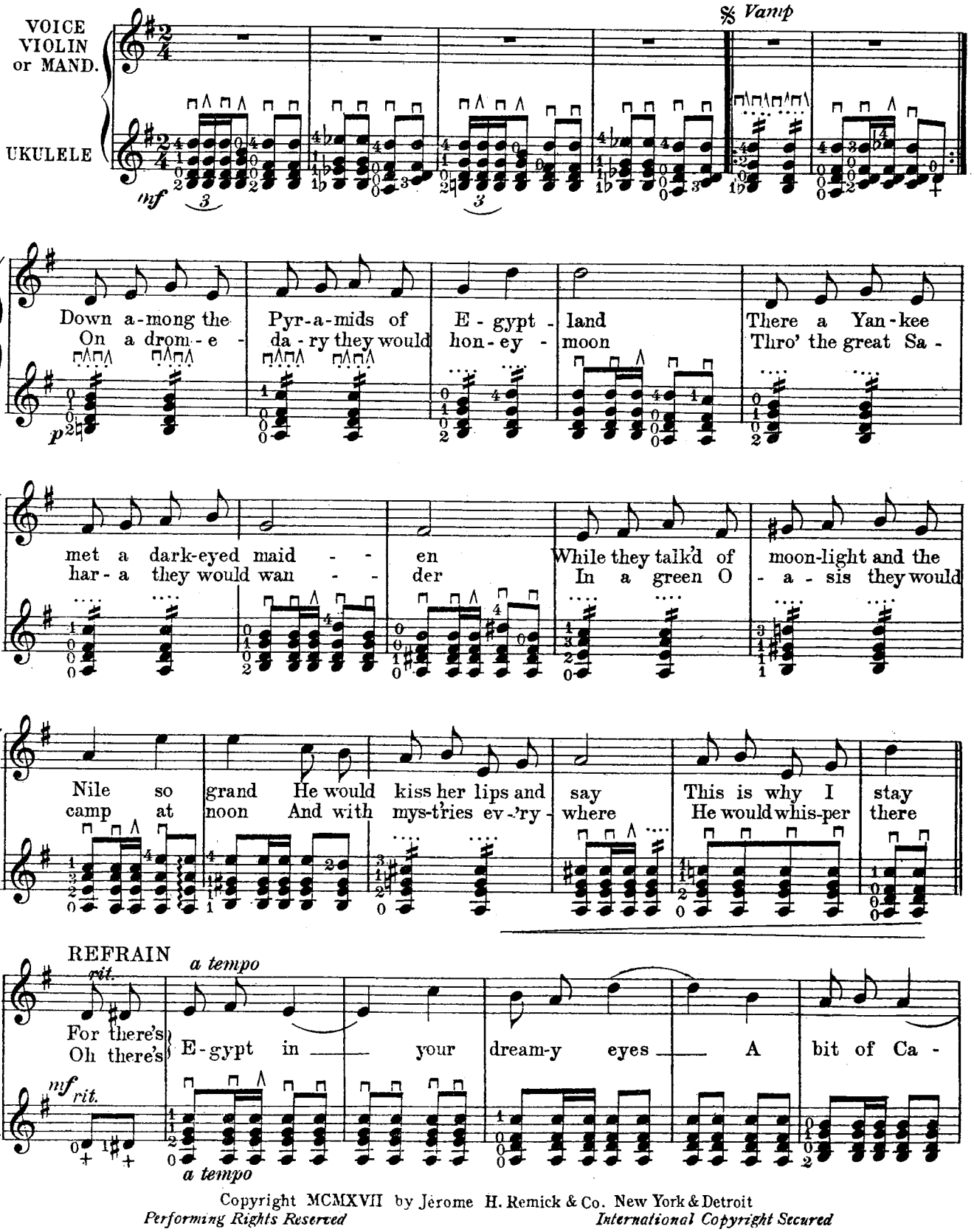

rit
While from a-far I can hear a gui-tar, Some-one keeps soft-ly say-ing:
Whisp-ring to me of a blue, sing-ing sea, Night-ly a voice is call-ing:
rit
CHORUS Slowly
Come where the moon is al-ways shin-ing, Down Hon - o -
p-f
lu-lu way; Come where the Palm-trees sway, Night-time is
just like day. And, while the sweet gui-tars are ring-ing,
We'll dream the night a-way, Where the moon-beams play on the
dis-tant bay, Down Hon-o-lu-lu way.
1
2
way. D.S.

There's Egypt In Your Dreamy Eyes

Lyric by
FLETA JAN BROWN

SONG

Music by
HERBERT SPENCER

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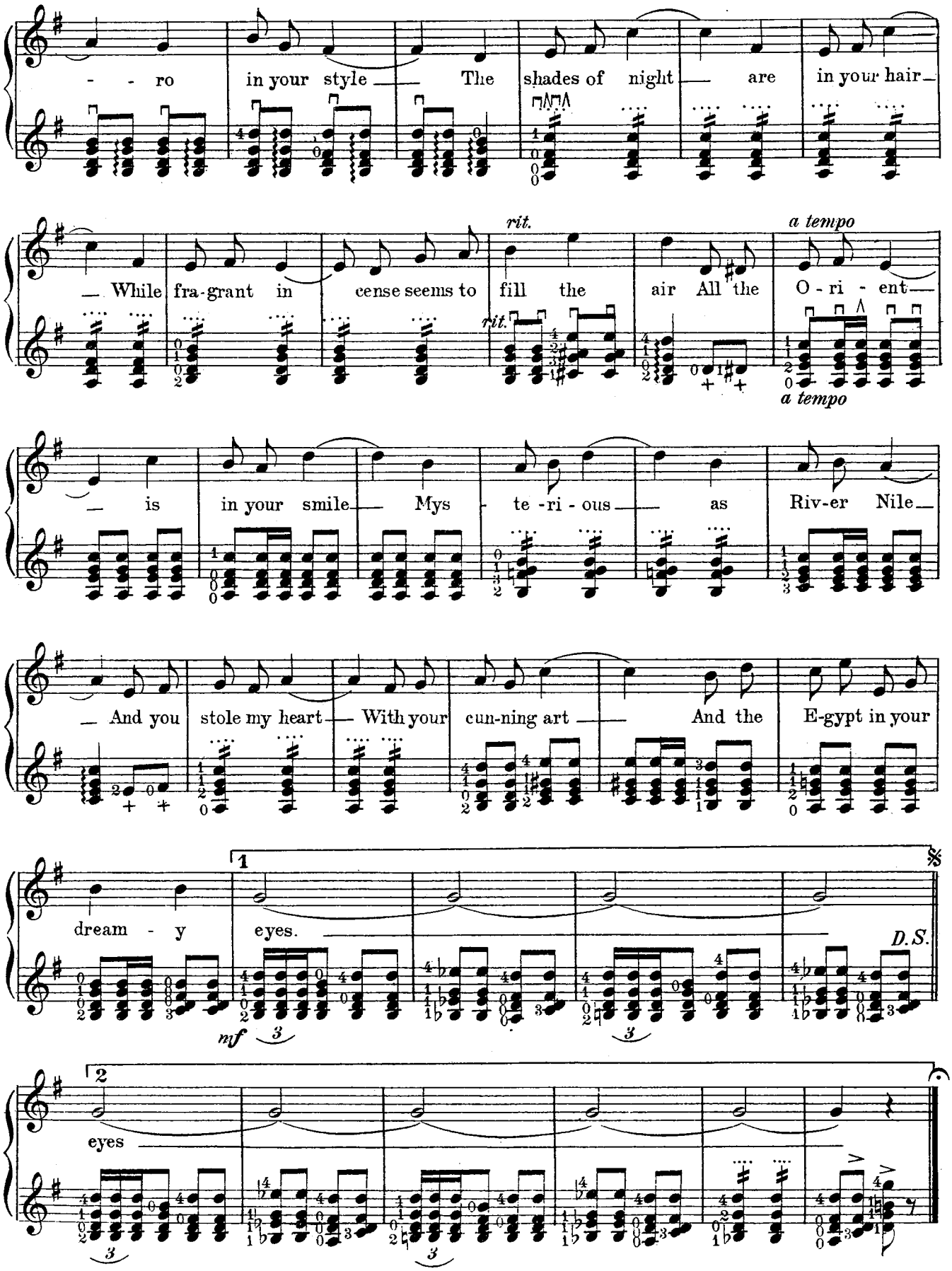
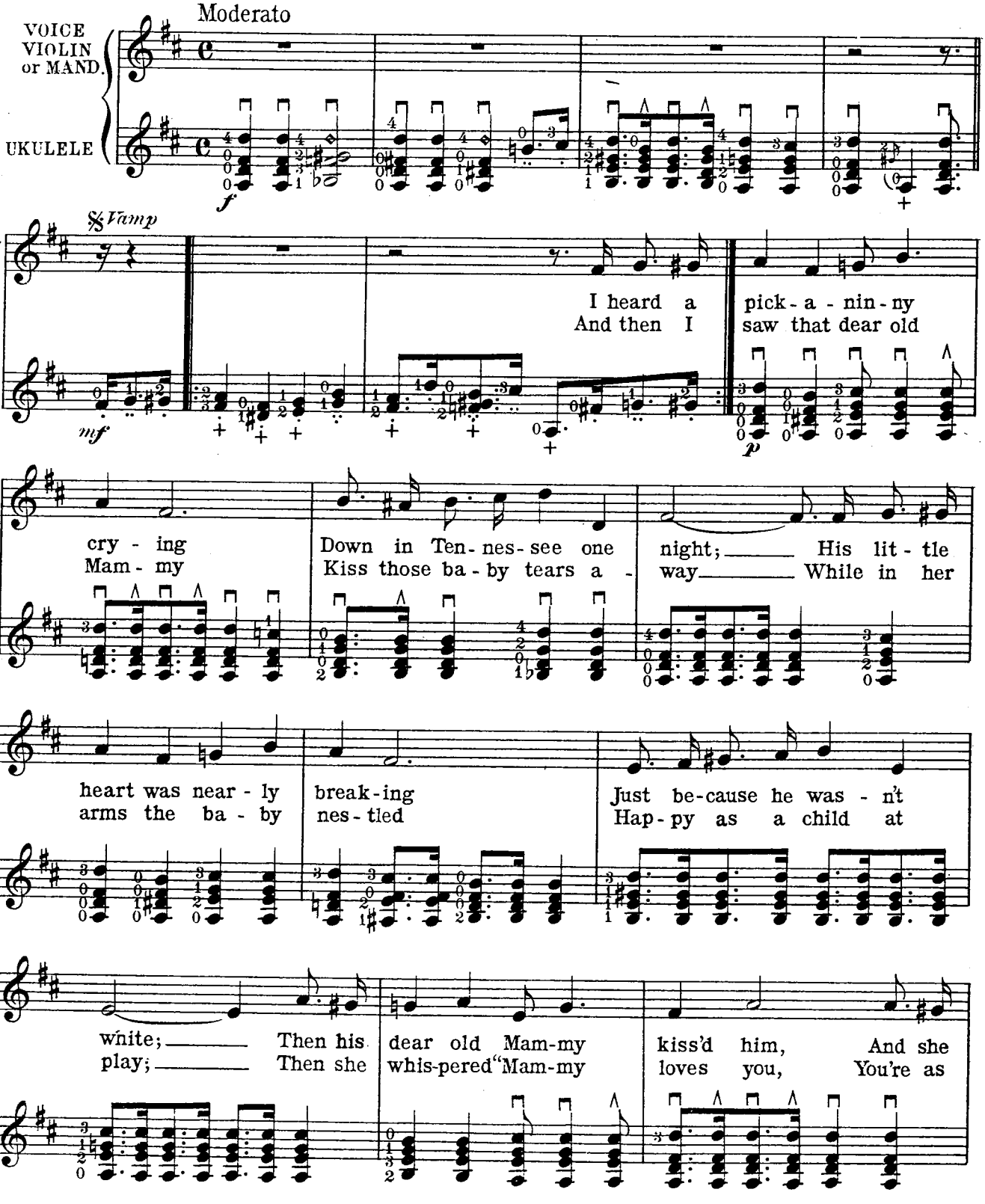

- - ro in your style The shades of night are in your hair
While fra-grant in cense seems to fill the air All the O - ri - ent
rit.
rit.
a tempo
a tempo
is in your smile Mys - te -ri - ous as Riv-er Nile
And you stole my heart With your cun-ning art And the E-gypt in your
dream - y eyes.
1
2
eyes
D.S.
nf

Mammy's Little Coal Black Rose

SONG

Lyric by
RAYMOND EGAN

Music by
RICHARD A. WHITING

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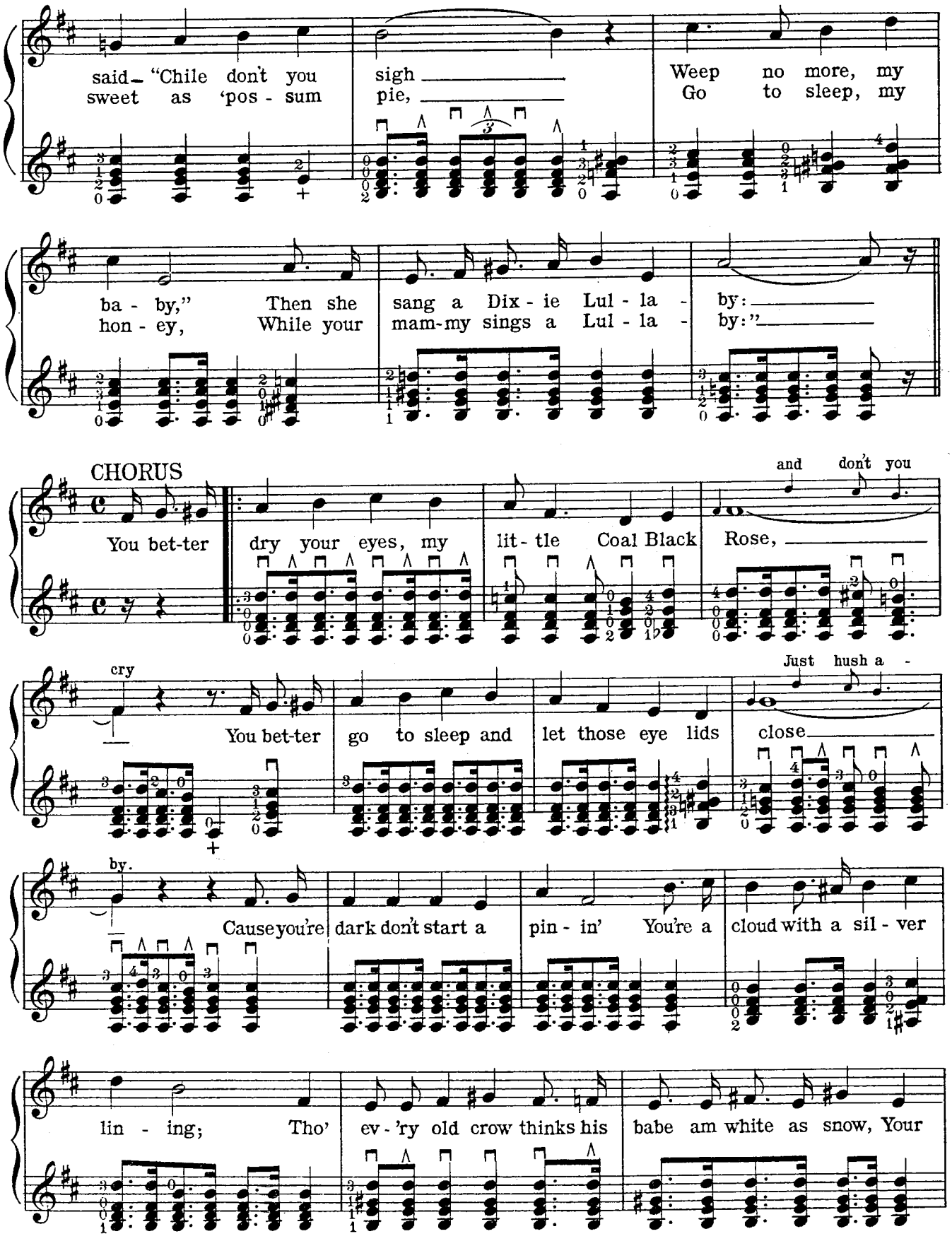
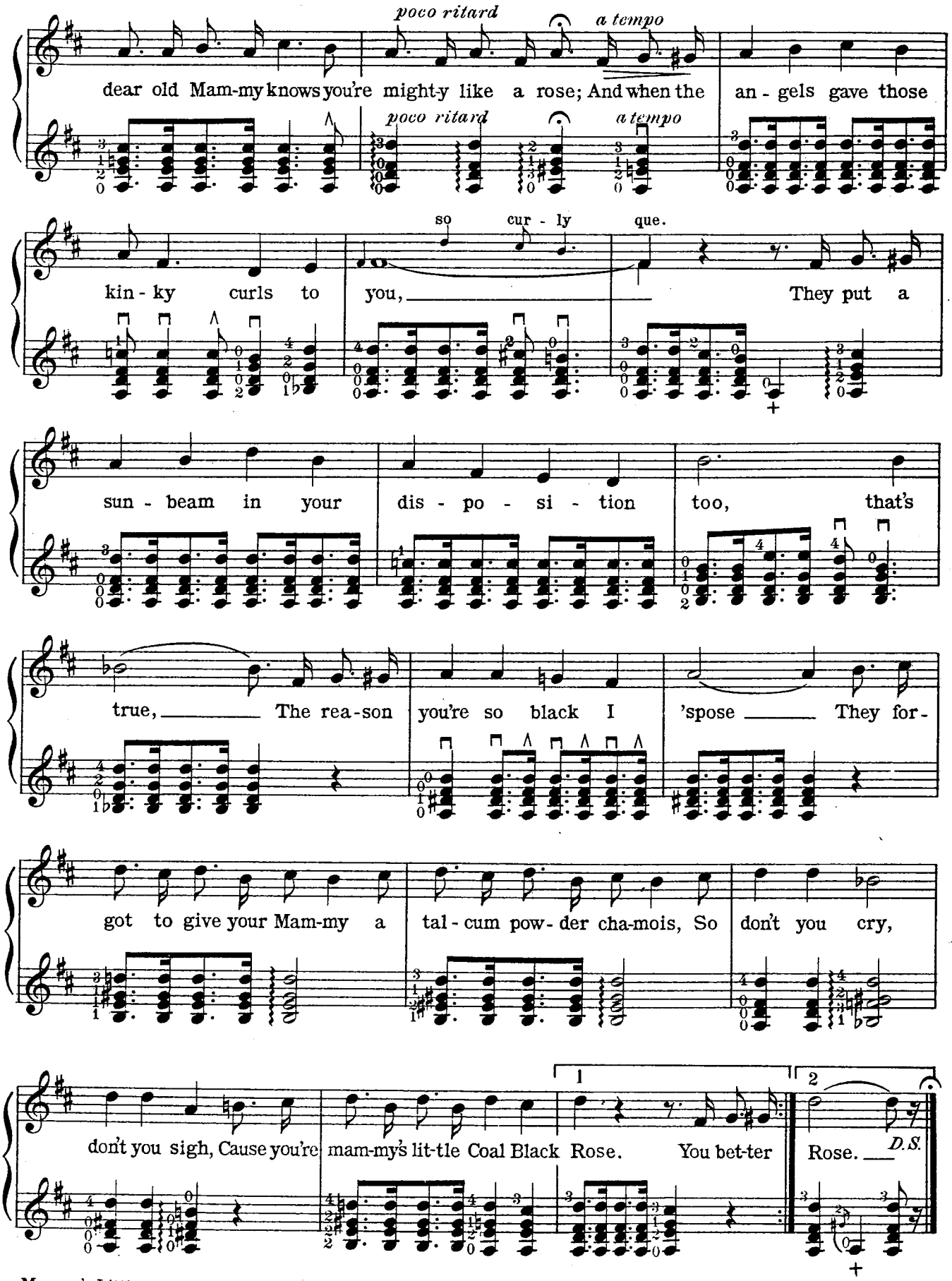
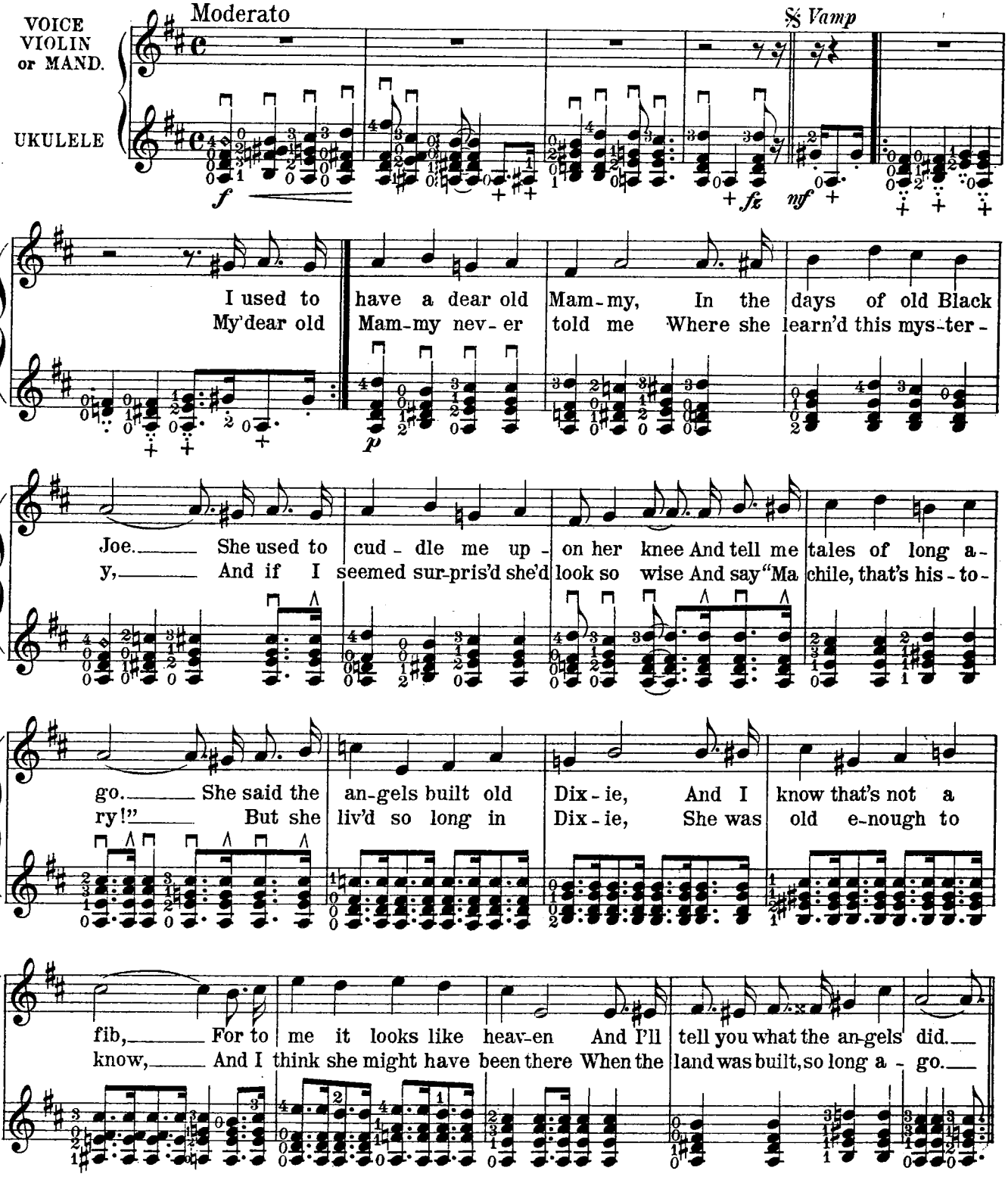

said— "Chile don't you sweet as 'pos - sum
sigh
pie,
Weep no more, my
Go to sleep, my
ba - by," Then she
hon - ey, While your
sang a Dix - ie Lul - la -
mam-my sings a Lul - la -
by:
by:"
CHORUS
You bet-ter
dry your eyes, my
lit - tle Coal Black
Rose,
and don't you
cry
You bet-ter
go to sleep and
let those eye lids
close
Just hush a -
by.
Cause you're
dark don't start a
pin - in'
You're a
cloud with a sil - ver
lin - ing; Tho'
ev - 'ry old crow thinks his
babe am white as snow, Your

poco ritard
a tempo
dear old Mam-my knows you're might-y like a rose; And when the an - gels gave those
poco ritard
a tempo
so cur - ly que.
kin - ky curls to you, They put a
sun - beam in your dis - po - si - tion too, that's
true, The rea-son you're so black I 'spose They for-
got to give your Mam-my a tal - cum pow - der cha-mois, So don't you cry,
1
2
don't you sigh, Cause you're mam-my's lit-tle Coal Black Rose. You bet-ter Rose.
D.S.

They Made It Twice As Nice As Paradise

And They Called It Dixieland

Song

Lyric by
RAYMOND EGAN

Music by
RICHARD A WHITING

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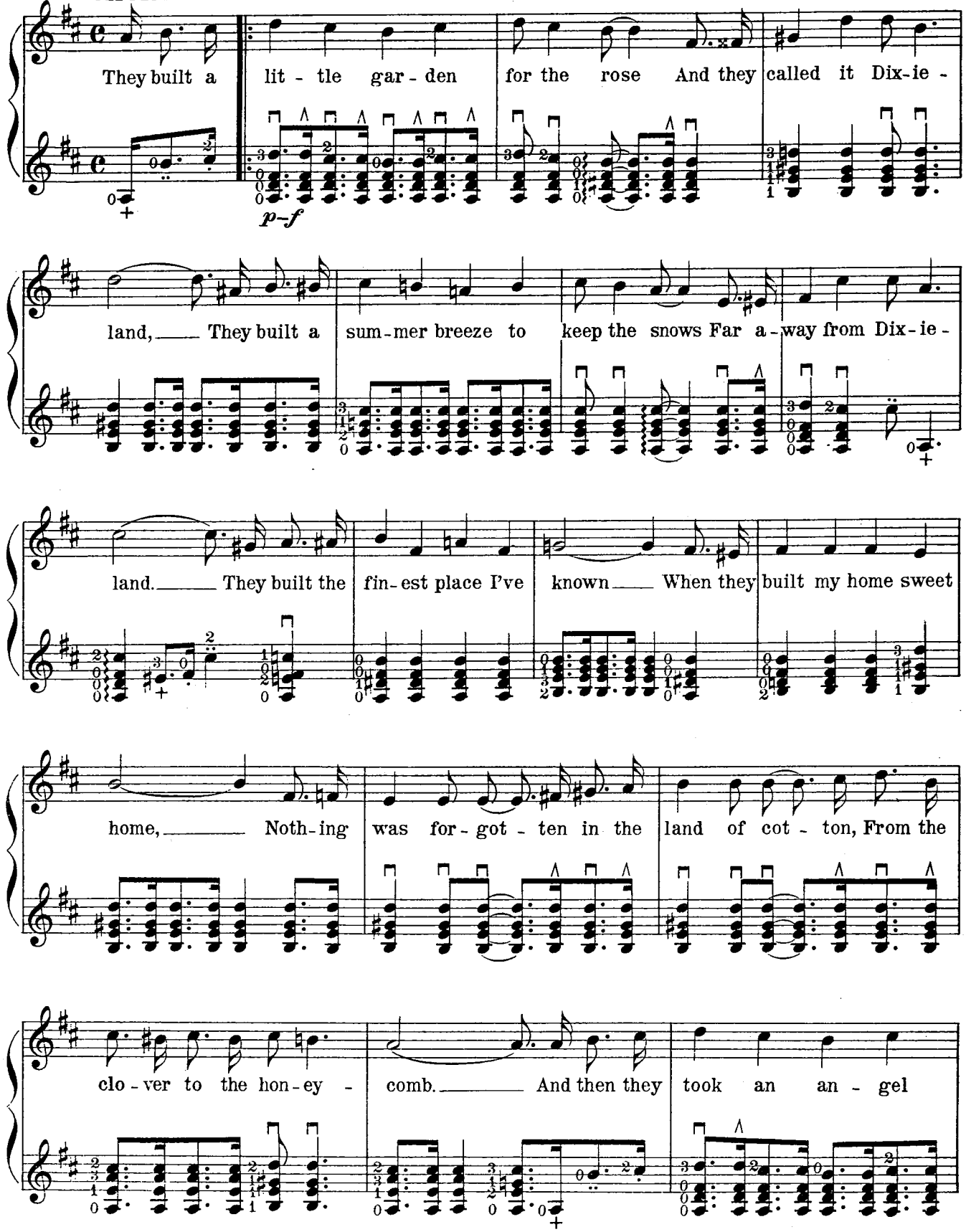
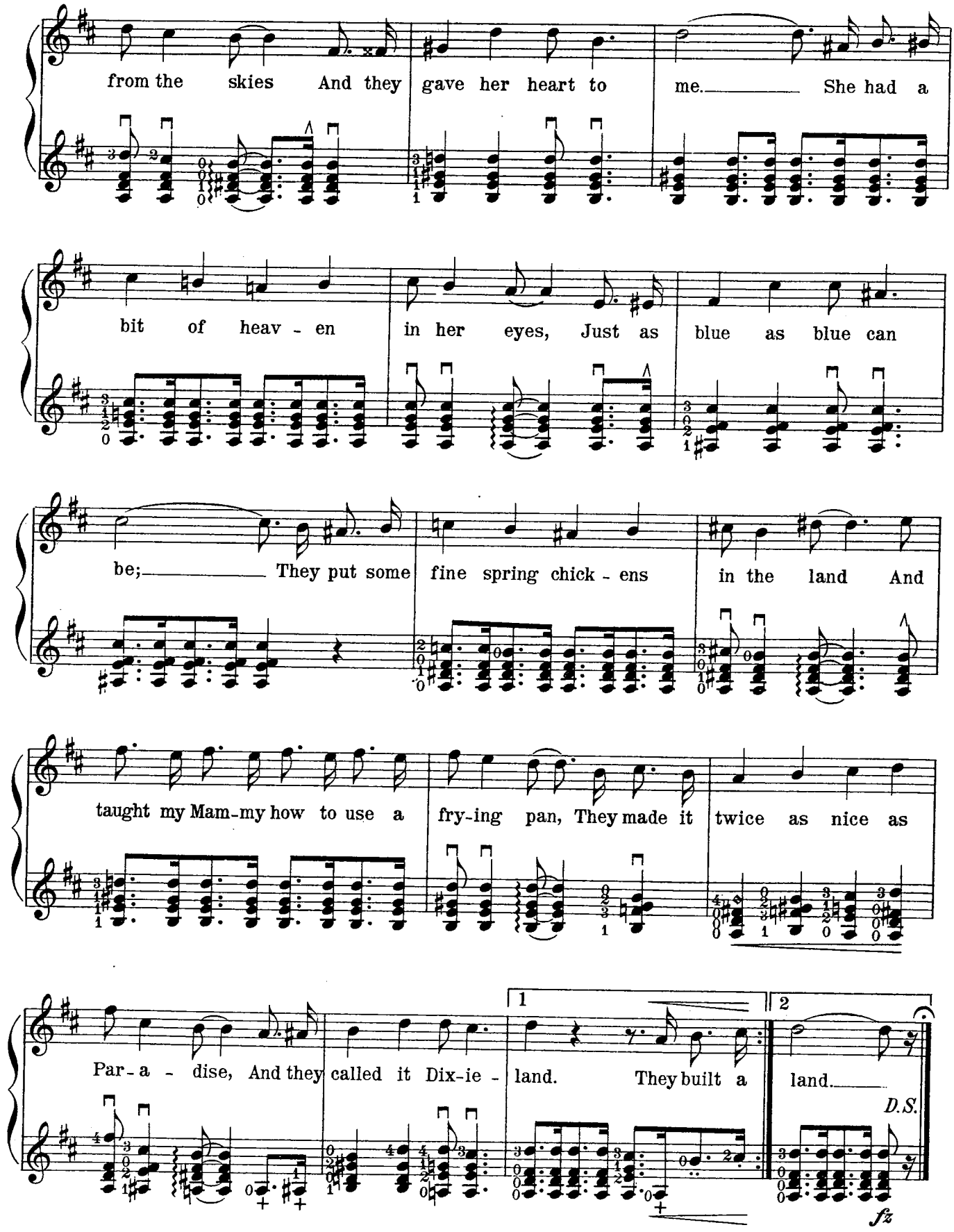
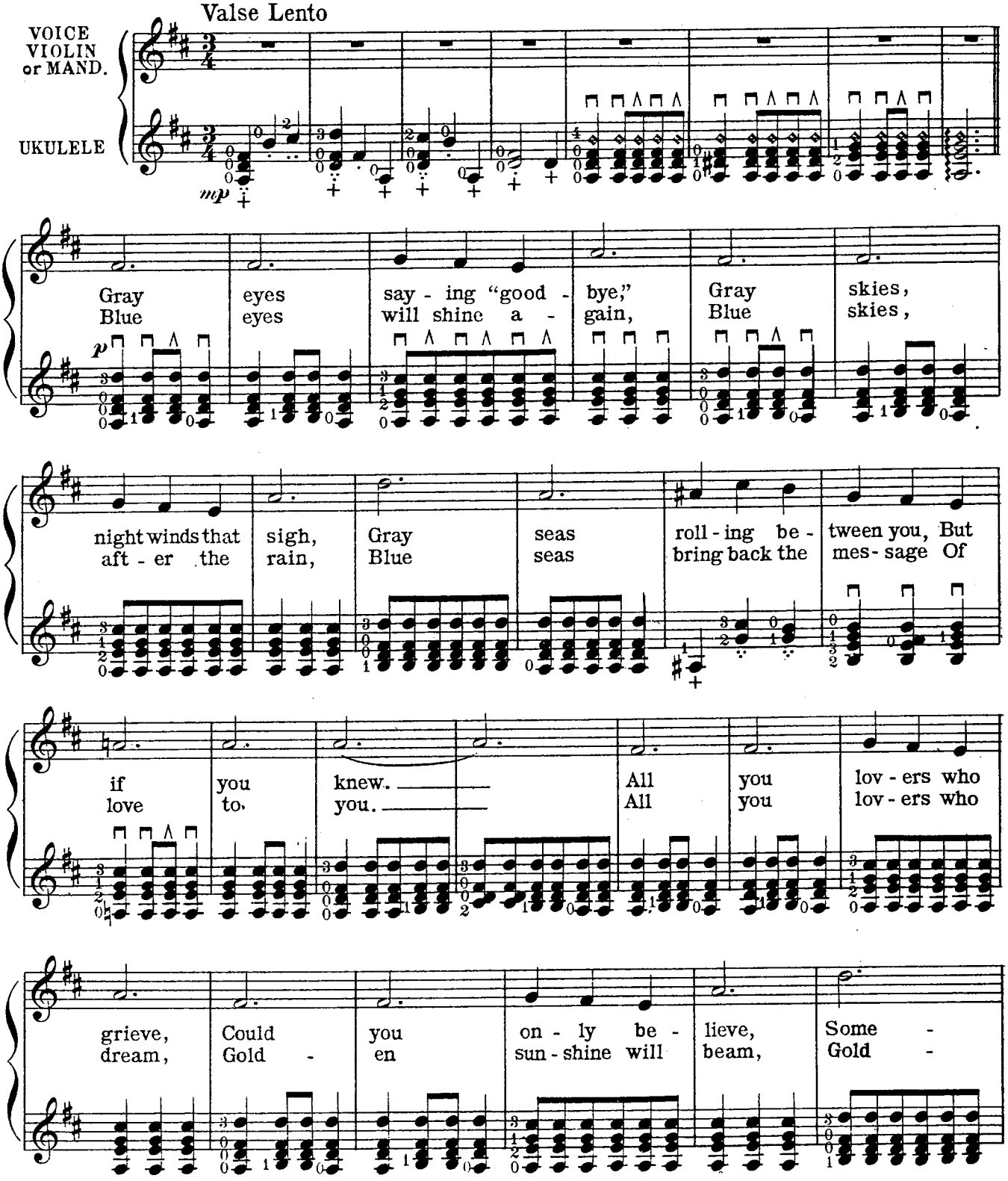
CHORUS

They built a lit - tle gar - den for the rose And they called it Dix-ie -
p-f
land, They built a sum-mer breeze to keep the snows Far a-way from Dix-ie -
land. They built the fin-est place I've known When they built my home sweet
home, Noth-ing was for-got - ten in the land of cot - ton, From the
clo - ver to the hon-ey - comb. And then they took an an - gel

from the skies And they gave her heart to me. She had a
bit of heav - en in her eyes, Just as blue as blue can
be; They put some fine spring chick - ens in the land And
taught my Mam-my how to use a fry-ing pan, They made it twice as nice as
Par - a - dise, And they called it Dix-ie - land. They built a land.
1
2
D.S.
fz

The Bluebird

SONG

CLARE KUMMER



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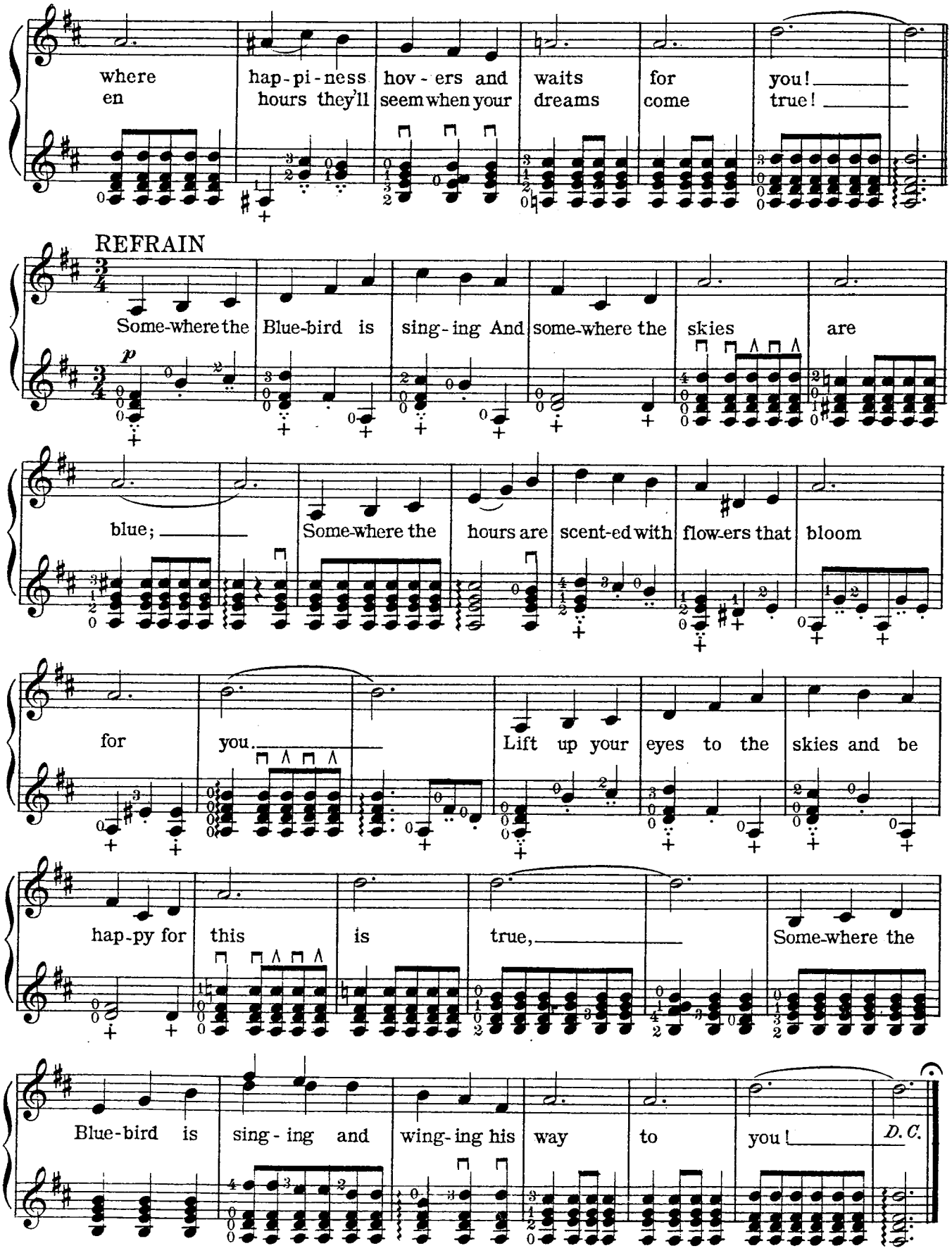
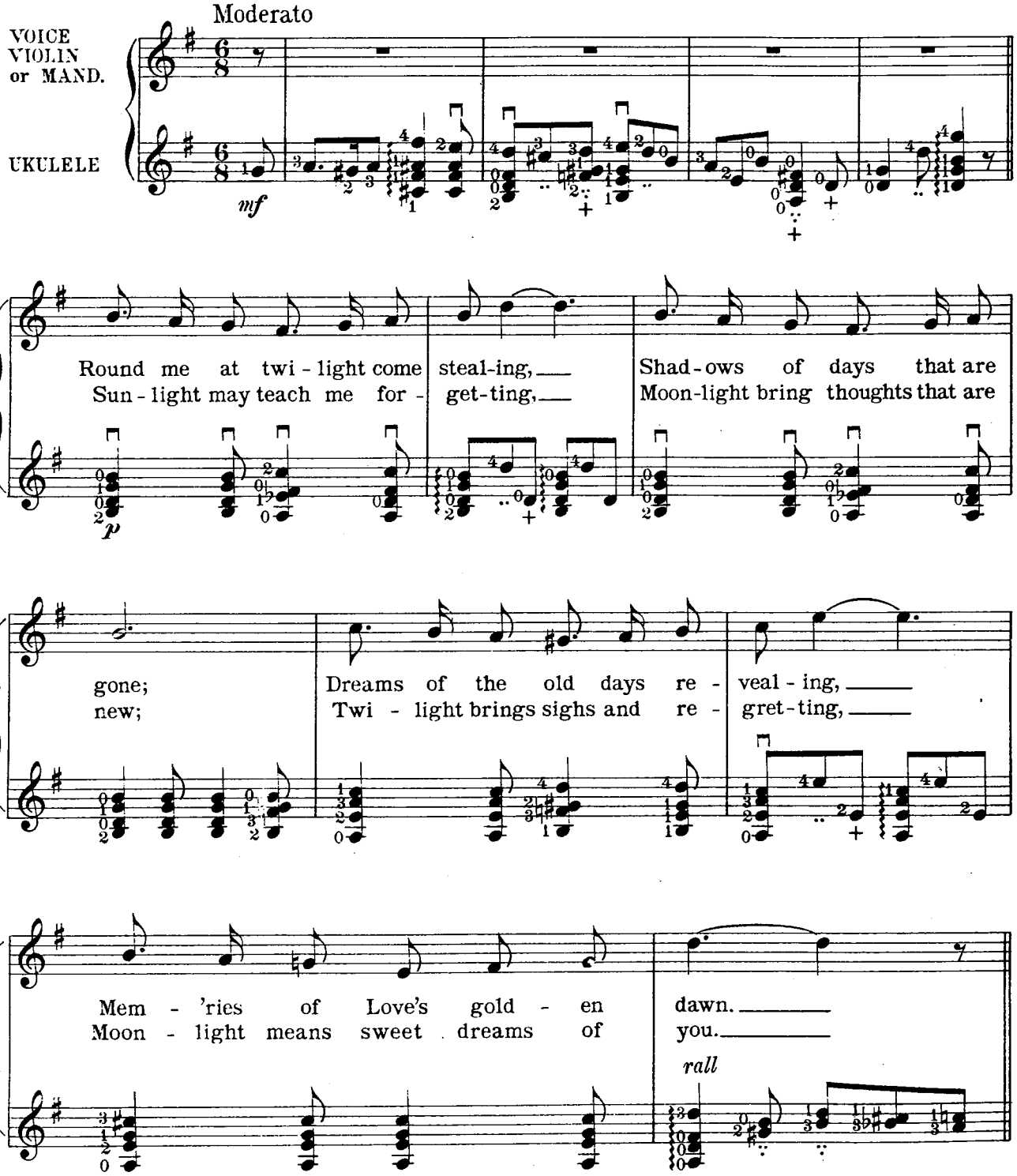

where hap-pi-ness hov-ers and waits for you!
en hours they'll seem when your dreams come true!
REFRAIN
Some-where the Blue-bird is sing-ing And some-where the skies are
p
blue; Some-where the hours are scent-ed with flow-ers that bloom
for you. Lift up your eyes to the skies and be
hap-py for this is true, Some-where the
Blue-bird is sing-ing and wing-ing his way to you!
D. C.

Memories

SONG

Lyric by
GUSTAVE KAHN

Music by
EGBERT VAN ALSTYNE



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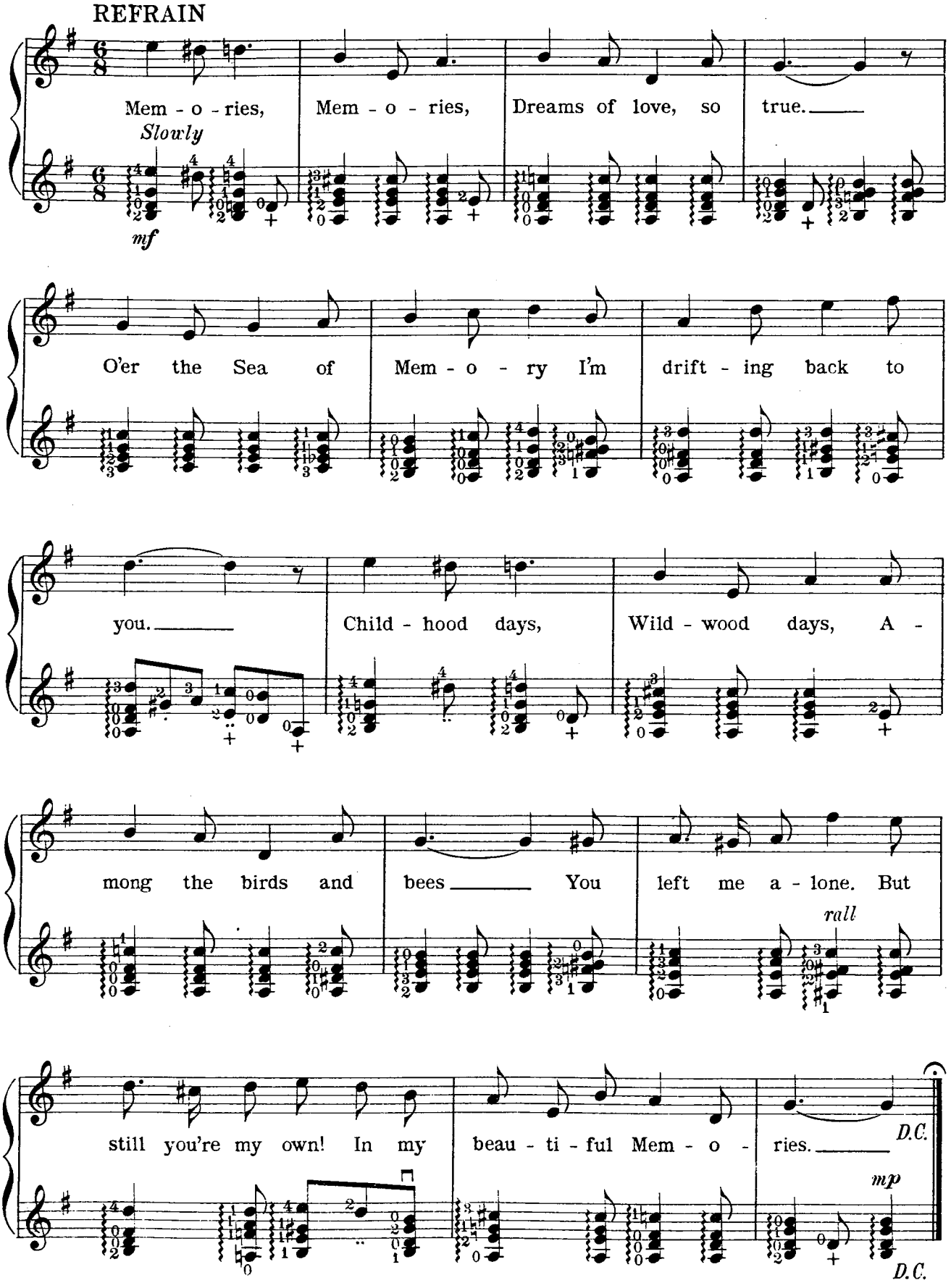
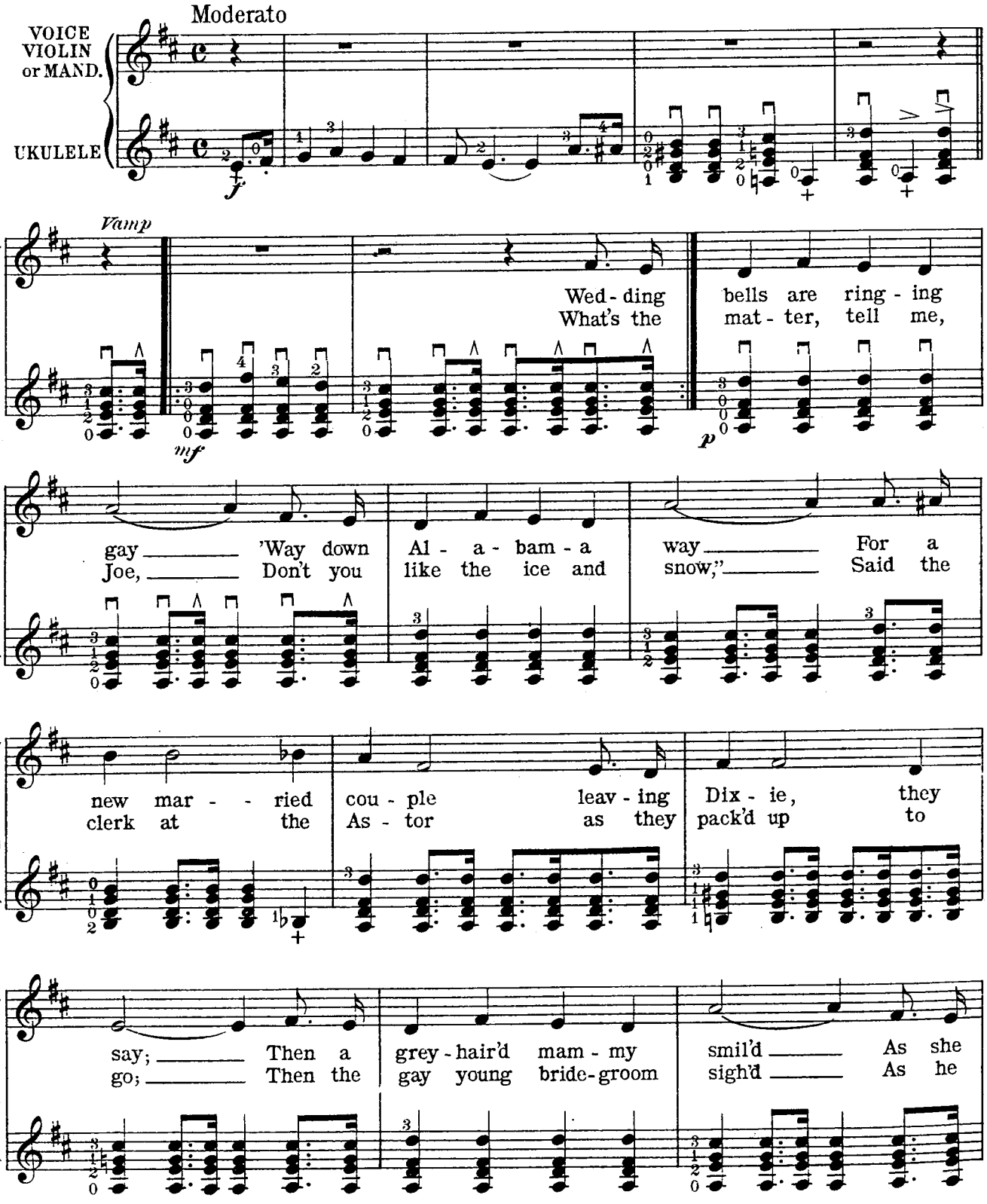

REFRAIN
Slowly
mf
Mem - o - ries, Mem - o - ries, Dreams of love, so true.
O'er the Sea of Mem - o - ry I'm drift - ing back to
you. Child - hood days, Wild - wood days, A -
mong the birds and bees You left me a - lone. But
rall
still you're my own! In my beau - ti - ful Mem - o - ries.
D.C.
mp
D.C.

She's Dixie All The Time

SONG

Lyric by
ALFRED BRYAN

Music by
HARRY TIERNEY

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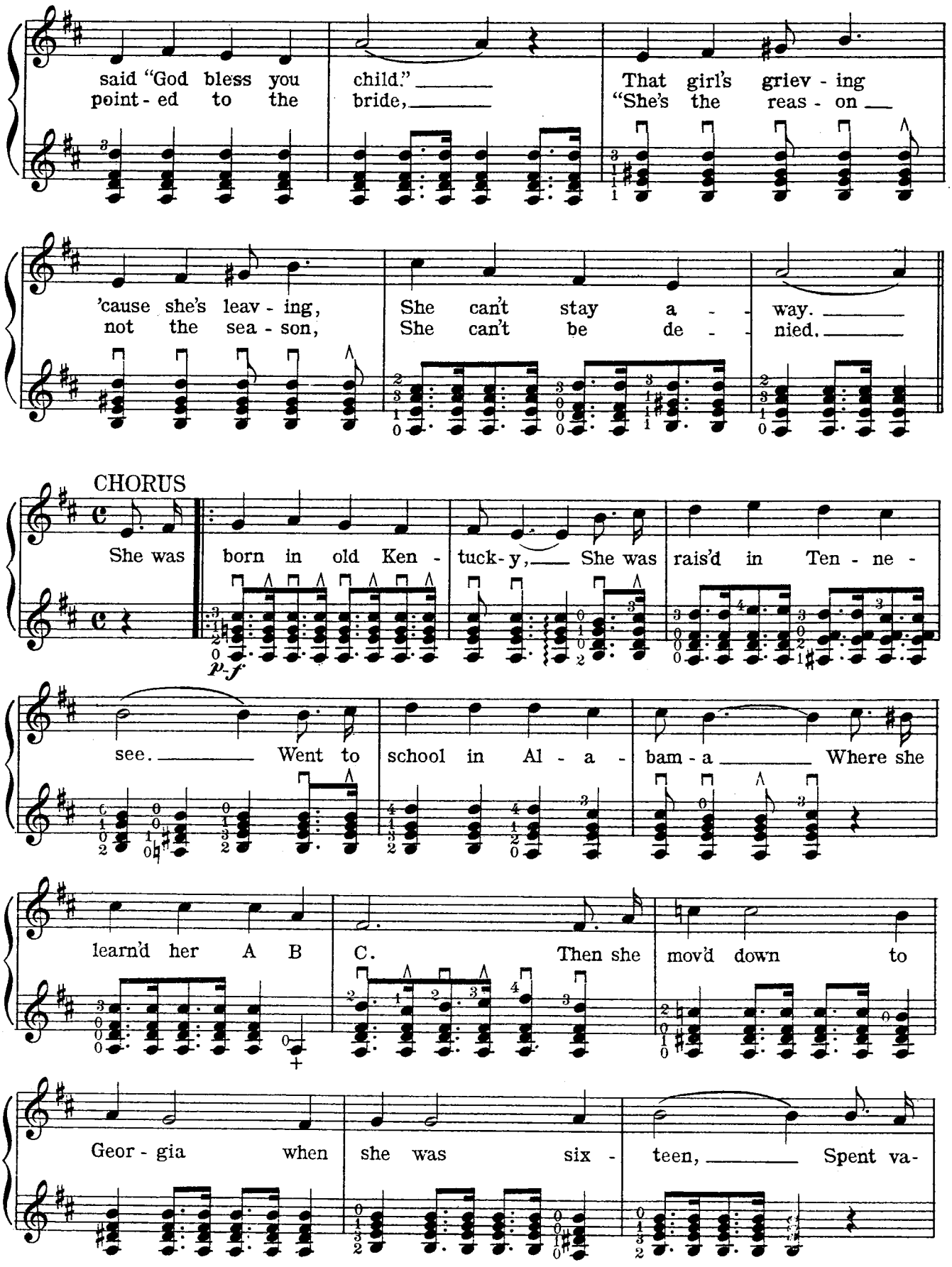
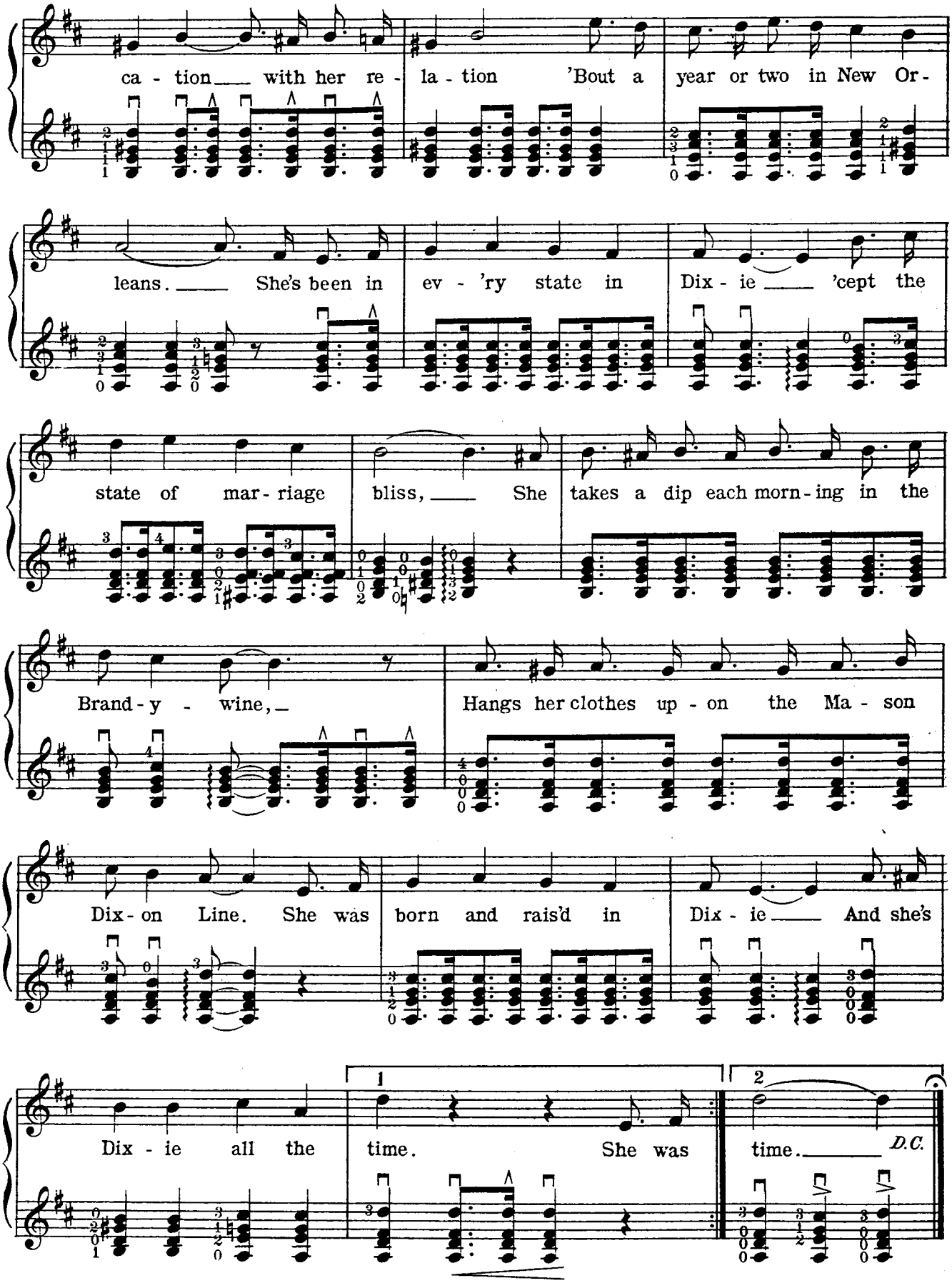
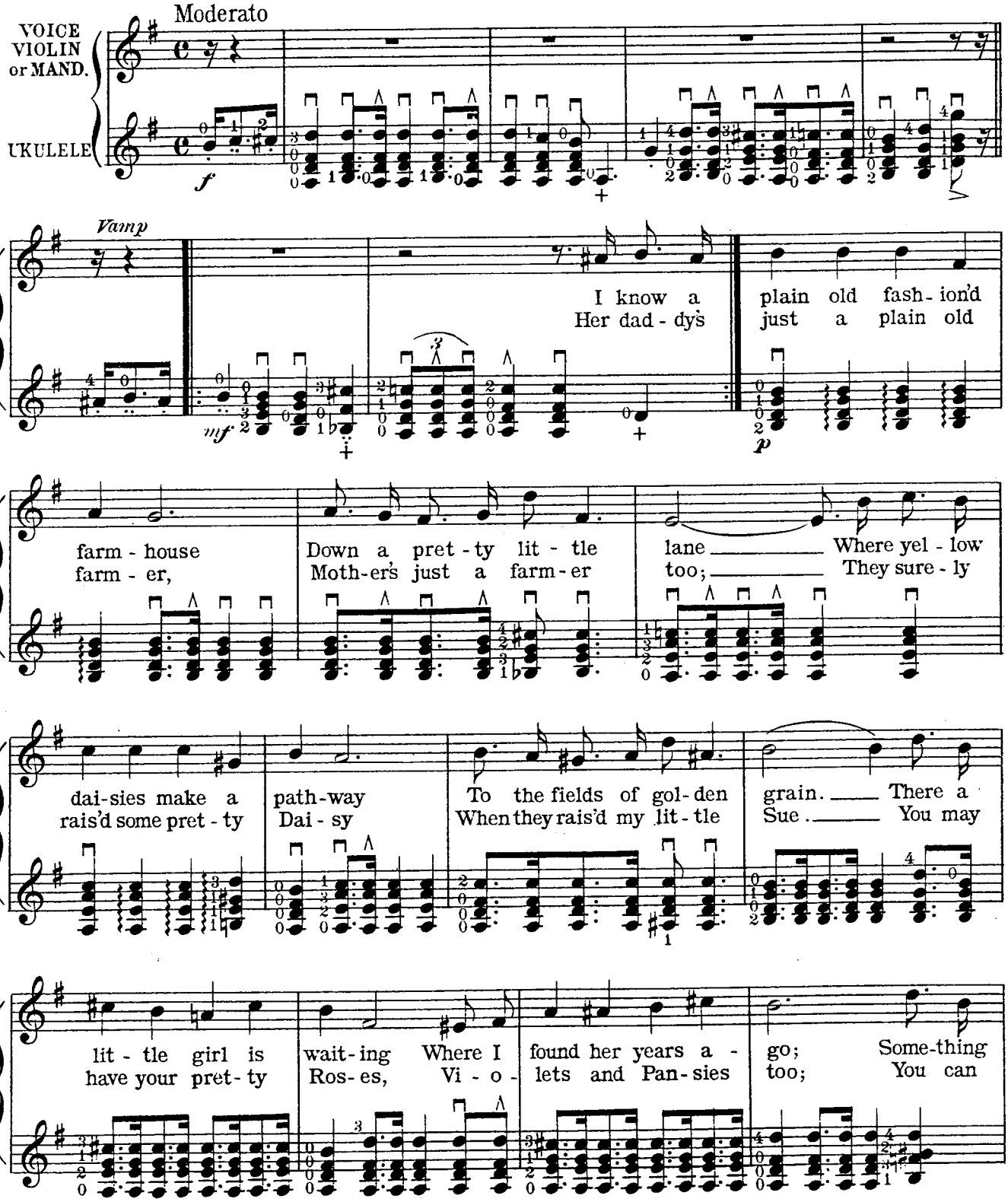

said "God bless you child."
point - ed to the bride,
That girl's griev - ing
"She's the reas - on
'cause she's leav - ing,
not the sea - son,
She can't stay a - way.
She can't be de - nied.
CHORUS
She was born in old Ken - tuck - y, She was rais'd in Ten - ne -
p-f
see. Went to school in Al - a - bam - a Where she
learn'd her A B C. Then she mov'd down to
Geor - gia when she was six - teen, Spent va-

ca - tion___ with her re - la - tion 'Bout a year or two in New Or -
leans.___ She's been in ev - 'ry state in Dix - ie___ 'cept the
state of mar - riage bliss,___ She takes a dip each morn - ing in the
Brand - y - wine,_ Hangs her clothes up - on the Ma - son
Dix - on Line. She was born and rais'd in Dix - ie___ And she's
Dix - ie all the time. She was time.___ D.C.
1
2

Where The Black-Eyed Susans Grow

SONG

Lyric by
DAVE RADFORD

Music by
RICHARD A. WHITING

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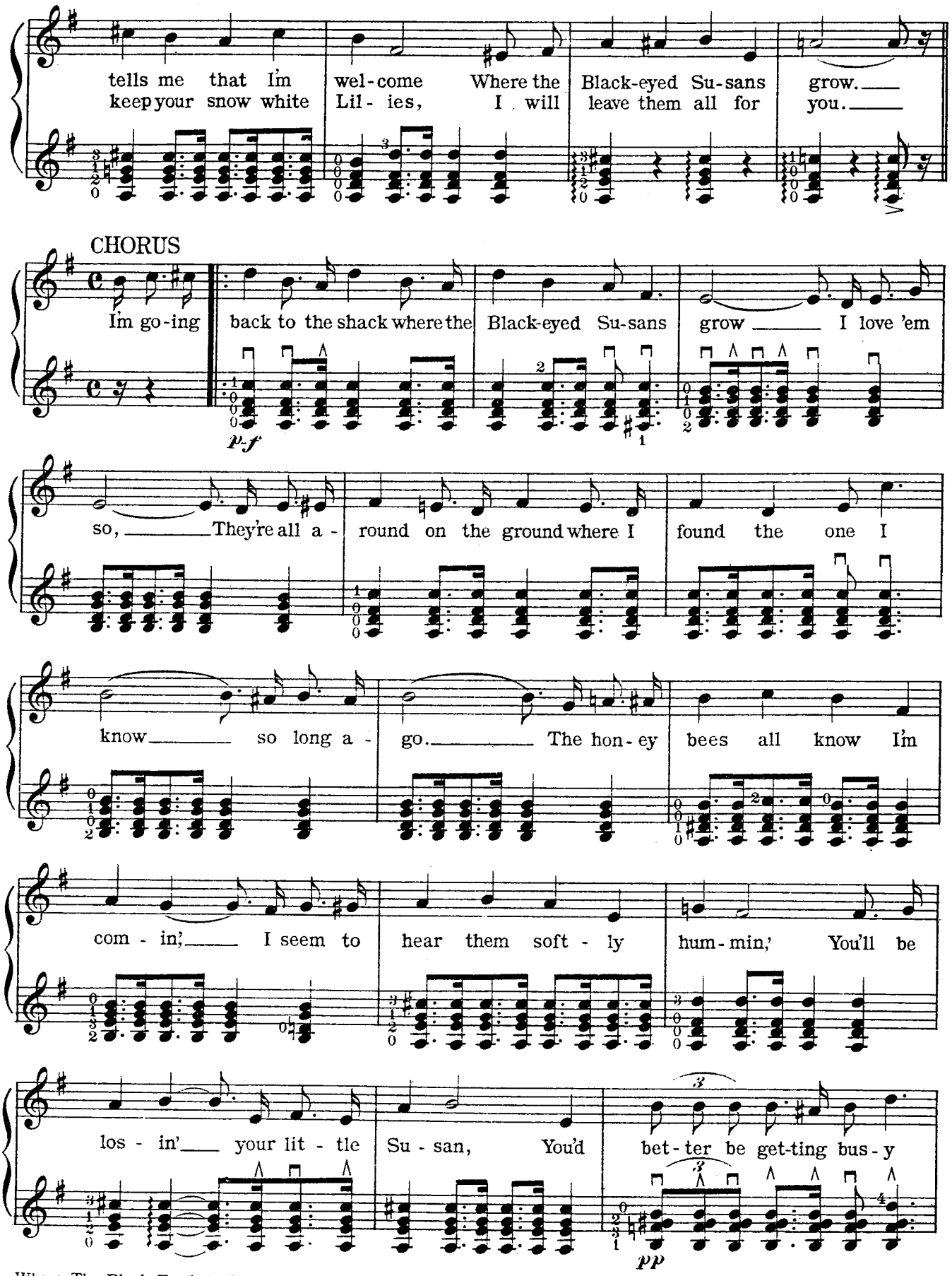
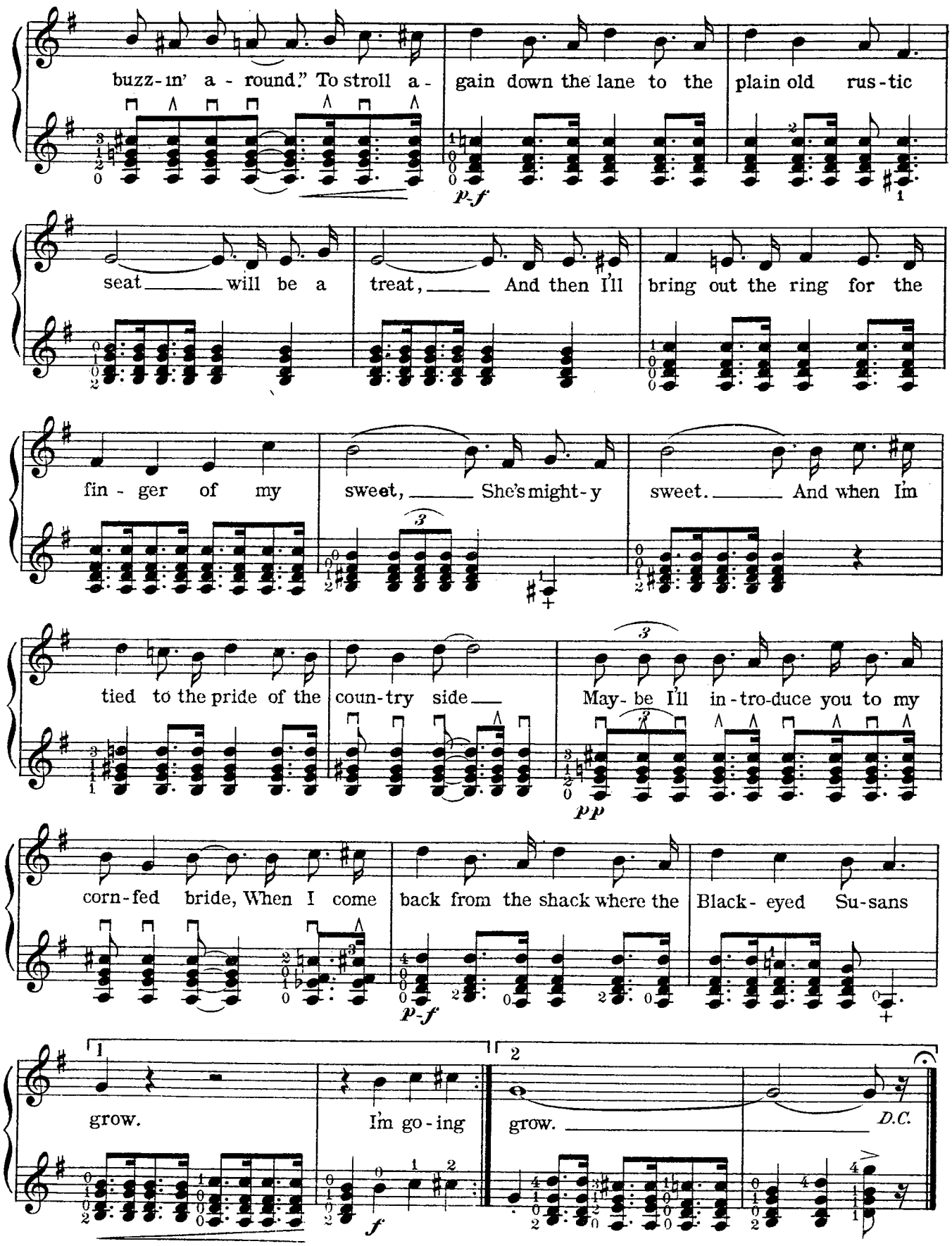
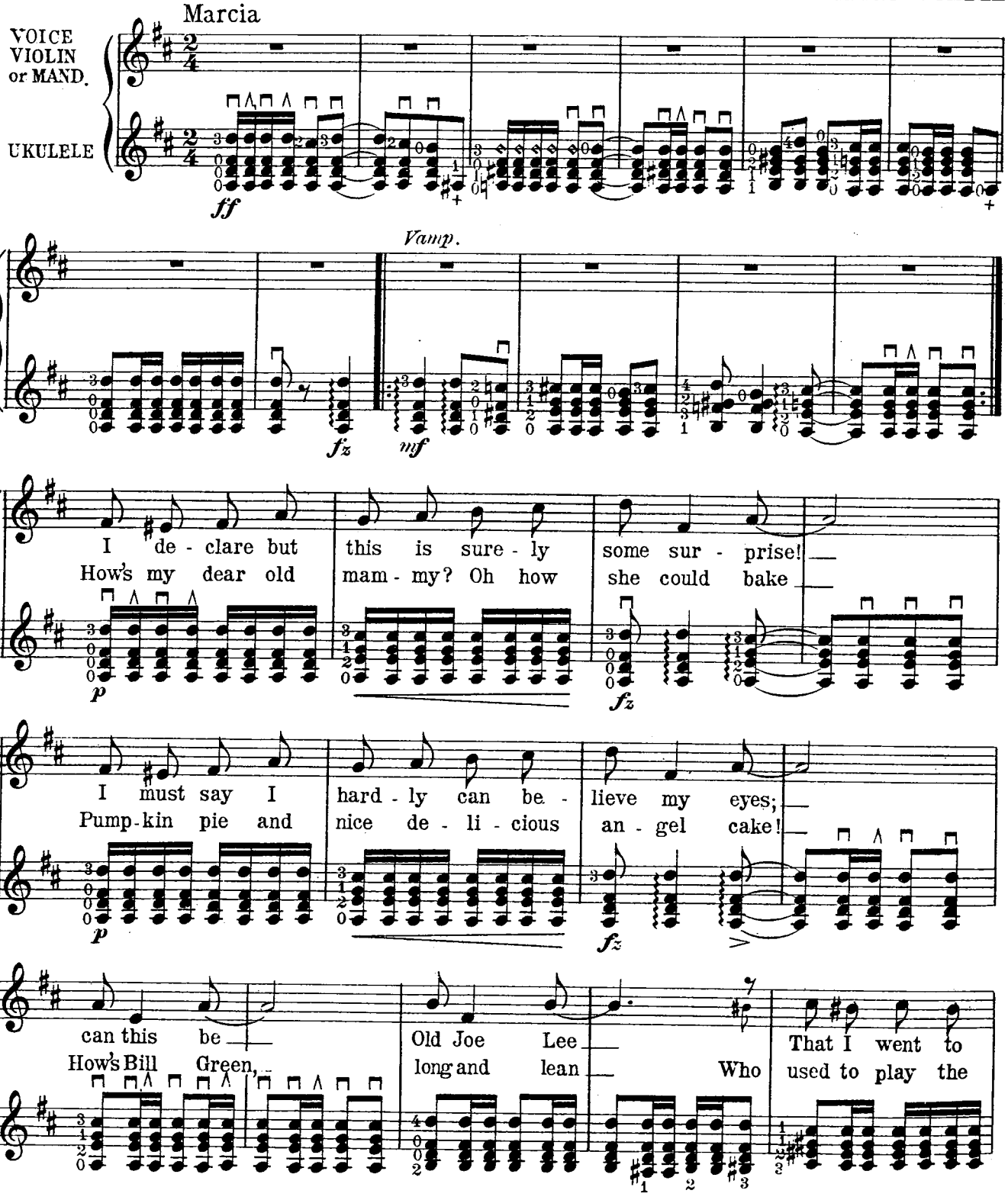

tells me that I'm wel-come Where the Black-eyed Su-sans grow.
keep your snow white Lil- ies, I will leave them all for you.
CHORUS
I'm go-ing back to the shack where the Black-eyed Su-sans grow I love 'em
p f
so, They're all a- round on the ground where I found the one I
know so long a- go. The hon-ey bees all know I'm
com-in', I seem to hear them soft-ly hum-min,' You'll be
los-in' your lit-tle Su-san, You'd bet-ter be get-ting bus-y
pp

buzz-in' a - round." To stroll a - gain down the lane to the plain old rus-tic
p-f
seat will be a treat, And then I'll bring out the ring for the
fin - ger of my sweet, She's might-y sweet. And when I'm
tied to the pride of the coun-try side
May- be I'll in-tro-duce you to my
pp
corn-fed bride, When I come back from the shack where the Black- eyed Su-sans
p-f
1
grow.
I'm go-ing
2
grow.
D.C.
f

How's Every Little Thing In Dixie

SONG

Lyric by
JACK YELLEN

Music by
ALBERT GUMBLE

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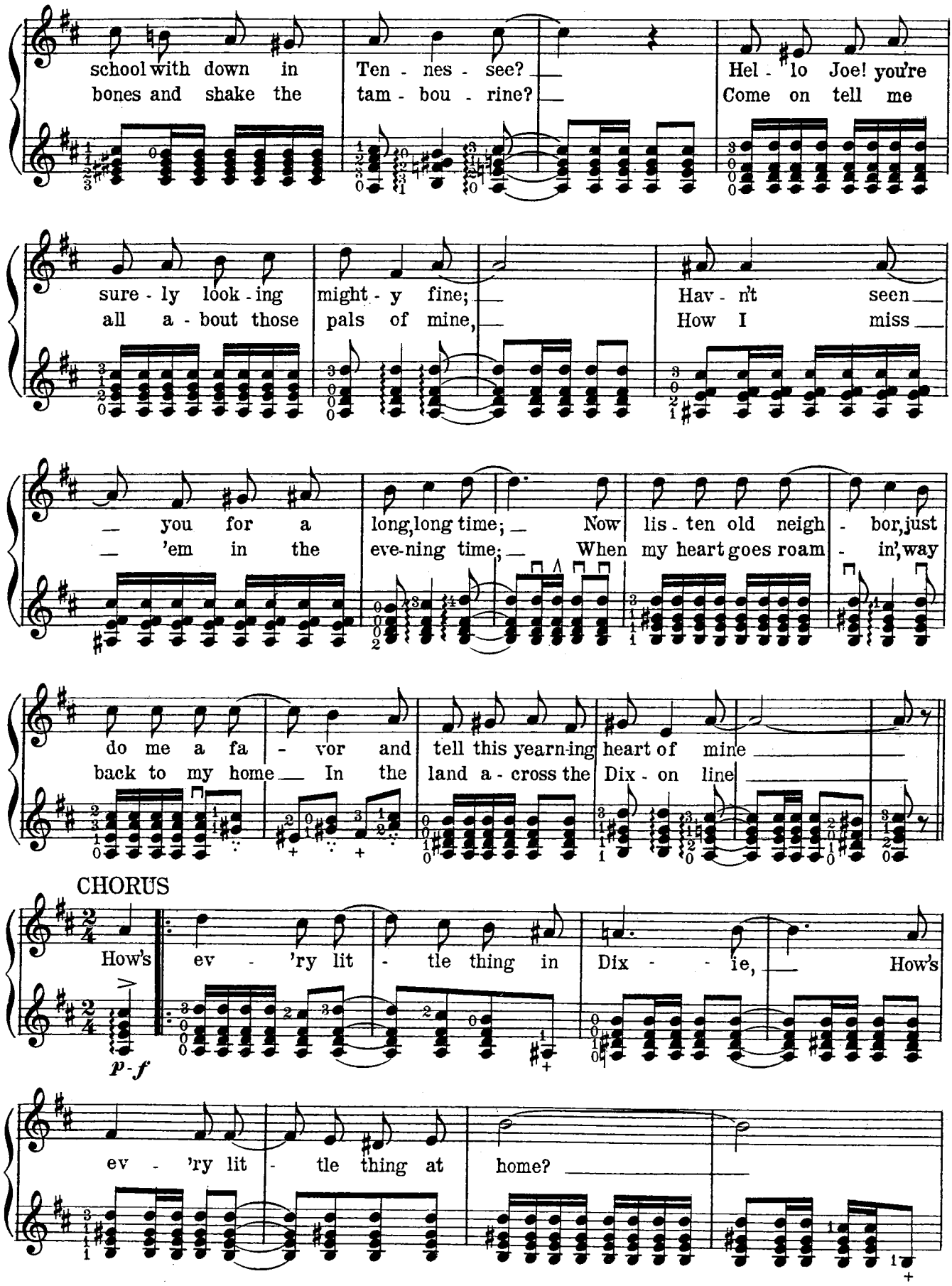
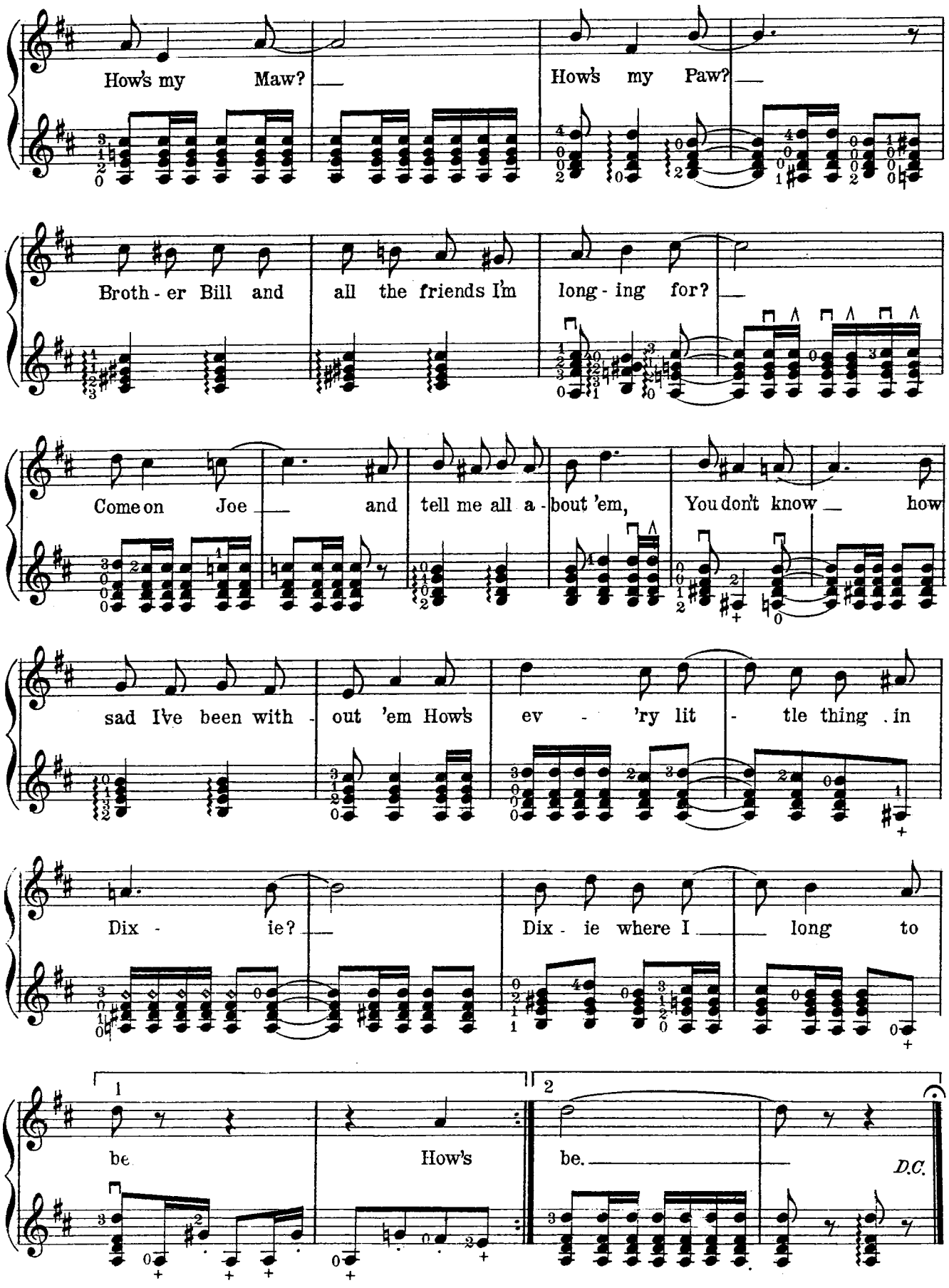

school with down in
bones and shake the
Ten - nes - see?
tam - bou - rine?
Hel - lo Joe! you're
Come on tell me
sure - ly look - ing
all a - bout those
might - y fine;
pals of mine,
Hav - n't seen
How I miss
you for a
'em in the
long, long time;
eve-ning time;
Now lis - ten old neigh - bor, just
When my heart goes roam - in', way
do me a fa - vor and
back to my home In the
tell this yearn-ing heart of mine
land a - cross the Dix - on line
CHORUS
How's
ev - 'ry lit - tle thing in
Dix - - ie,
How's
p - f
ev - 'ry lit - tle thing at
home?

How's my Maw?
How's my Paw?
Broth - er Bill and all the friends I'm long - ing for?
Come on Joe and tell me all a - bout 'em, You don't know how
sad I've been with - out 'em How's ev - 'ry lit - tle thing in
Dix - ie?
Dix - ie where I long to
1
be
How's
2
be.
D.C.

REMICK EDITION OF STANDARD AND POPULAR PUBLICATIONS FOR MANDOLIN ORCHESTRA

Alphabetical List

Effectively arranged for 1st Mandolin and Piano or Guitar to which may be added any number of instruments as listed.
*Numbers marked thus * are also published for regular orchestra. Prices the same as Flute and Cello parts.*

		SEPARATE PARTS								COMBINATIONS			
		1st Mandolin or Violin	2d Mandolin 3d Mandolin each	Mando-Cello each	Tenor Mando-la (Both Cleffs)	Mando-Bass	Flute Cello each	Banjo Obligato	Guitar Accompaniment	Piano Accompaniment	Mandolin and Guitar	Two Mandolins and Guitar	Mandolin and Piano	Two Mandolins and Piano
8	*After Vespers (A Twilight Meditation) Neil Moret—*arr. by Odell*	30	20	20	20	15	20	20	30	40	50	50	60	
51	Alma Where Do You Live? (Waltzes) Jean Briquet—*arr. by Adam*	50	40	40	40	40	40	40	80	80	110	110	140	
30	Be My Little Baby Bumble Bee Henry I. Marshall—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
11	*Bits of Remick's Hits (Medley Overture, No. 12) J. Bodewalt Lampe—*arr. by Odell*	50	40	40	40	40	40	40	80	80	110	110	140	
14	*Brides and Butterflies (Waltzes) Neil Moret—*arr. by Odell*	40	30	30	30	30	30	30	50	60	80	80	100	
5	Chocolate Soldier, The (Selection) Oscar Straus—*arr. by Odell*	50	40	40	40	40	40	40	80	80	110	110	140	
2	*Daughters of the Amer. Revolution (Nat. Mch.) J. Bodewalt Lampe—*arr. by Odell*	30	20	20	20	15	20	20	40	40	50	50	60	
10	*Dixieland (March and Two-Step) Chauncey Haines—*arr by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
33	Down in Dear Old New Orleans Albert Gumble—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
20	*Dream Tango, The (Tango Argentina) Uriel Davis—*arr. by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
4	*Enterpriser, The (Military March) J. Bodewalt Lampe—*arr. by Odell*	30	20	20	20	15	20	20	40	40	50	50	60	
28	Good-bye Everybody Jean Gilbert—*arr by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
32	He Will Take Me To His Heart Edmund Eysler—*arr. by Adam*	30	20	20	20	20	20	20	40	40	50	50	60	
16	*Home Sweet Home the World Over (Fantasie) J. Bodewalt Lampe—*arr. by Odell*	50	40	40	40	40	40	40	80	80	110	110	140	
18	*Horse Trot, The (American Dance) Uriel Davis—*arr by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
12	Hyacinth Rag Geo. Botsford—*arr. by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
52	In A Red Rose Garden (Intermezzo) Billy Gaston—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
19	*Indian Summer (Two-Step Intermezzo) Neil Moret—*arr by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
53	Little Boy Blue (Waltzes) J. Bodewalt Lampe—*arr. by Adam*	50	40	40	40	40	40	40	80	80	110	110	140	
26	Moonlight Bay Percy Wenrich—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
1	*My Hero (Waltz Song from The Chocolate Soldier) Oscar Straus—*arr. by Odell*	30	20	20	20	15	20	20	40	40	50	50	60	
29	My Little Persian Rose Anatol Friedland—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
3	*Pearls (A Novelette) Neil Moret—*arr. by Odell*	30	20	20	20	15	20	20	40	40	50	50	60	
7	Scattering of the Roses Ring & Hager—*arr. by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
17	Silv'ry Bells (Intermezzo Two-Step) Geo. Botsford—*arr. by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
13	*Spirit of Independence (Military March) Abe Holzmann—*arr. by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
9	Sunny South, The (Selection Plantation Songs) J. Bodewalt Lampe—*arr. by Odell*	40	30	30	30	30	30	30	60	60	80	80	100	
31	That Old Girl of Mine Egbert Van Alstyne—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
15	*Twilight (A Reverie) Nat D. Ayer—*arr by Odell*	30	20	20	20	20	20	20	40	40	50	50	60	
6	*Wedding of the Winds (Waltzes) John T. Hall—*arr. by Odell*	50	40	40	40	20	40	40	80	80	110	110	140	
35	When It's Apple Blossom Time in Normandy Mellor Gifford & Trevor—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
34	You're a Great Big Blue Eyed Baby A. Seymour Brown—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	
27	You're My Baby Nat D Ayer—*arr. by Tocaben*	30	20	20	20	20	*20	20	40	40	50	50	60	

*arranged for banjo solo

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